"The New Art of Adapting Plays"

SEPTEMBER 23, 1914 PRICE TEN CENTS

THE NEW YORK DRAMATIC MIRROR

ETHEL CLAYTON

The Organ of Refined Vaudeville

Lola Fisher and Ralph Morgan in "Under Cover"

Madge Kennedy, John Westley, John Cumberland, Charles Judels, Ray Cox, Mabel Acker and Georgie Lawrence in "Twin Beds"

Will Deming, John W. Cope, Grant Mitchell and Ruth Shepley in a scene from "It Pays to Advertise"

Douglas Fairbanks and Patricia Collinge in "He Comes Up Smiling"

Lew Fields as Ludwig Klinke, the "Mustard King," in "The High Cost of Loving"

The American invasion of Vera Cruz as represented in the Hippodrome's new spectacle, "The Wars of the World"

Walter Howard as Karl Larsen in his romantic melodrama "The Story of the Rosary"

AT THE CURTAIN'S RISE

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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THE NEW ART OF ADAPTING PLAYS

PLAY adaptation has risen to the dignity of a new art, according to Leo Ditrichstein, who has adapted so many pieces he has lost count. It is no longer the drudgery of the hack writer, prefixed by the mutilation of the cheap translator, but has become what it should have been from the very beginning, a form of literary labor worthy of the artist.

"First of all, that a manager produces a play adapted from a foreign source," said Mr. Ditrichstein, leaning against a corner of his library table and folding his arms, "does not mean that he is discriminating against works of native authorship. Your really great play knows no national distinction, and as long as it is good, there should be no feeling as to whether the mind, in which it found its inception, is French, German, English, Spanish or Esquimaux. 'Hamlet' may have to do with a situation peculiar to Denmark, but it is universal in every other respect.

"After all, isn't it true that a manager's first obligation to his patrons is to provide them with good plays? And if they contain that elusive quality, interest—and, of course, certain moral observances—should he not be privileged to get them from whatever country he may? I think so. Understand, I find the distinction here: The manager should *consider* plays from any land, his own in particular, but he should not be restricted in his choice. If he cannot happen some season to find creditable works at home and cannot go afield for them, he had better go out of business—for his is a business like any other profession. If he prefers original native dramas and comedies, but is unable to find any that are suitable for his purposes, he must resort to the only other means of keeping his theater light, and get a copy of the article in use abroad.

"I have said a copy. No, it is still more. Otherwise there would be no merit in making an adaptation. The common practise is to get some person having a smattering of the foreign tongue in which the desired play is written, and have him make a literal translation. Through this relay, another person who has been fed by his experience on the stock tricks of the theater, endeavors to make it back again into an acting play. Of course this version frequently fails when presented to the public, and people, ignorant of the route by which it has come to them, wonder how it could ever have been the reputed success on the Continent.

"The manager who produces that kind of a play is groping in the dark. He has been led to consider the play at all, in the first place, by the reports of its enormous receipts in the theaters abroad. And he has only the word of his translator as to its good qualities. Even the efficiency of the translator is an unknown quantity to him. To be sure he can see the completed English script and possibly judge values there, but he has lost his perspective through the glowing foreign accounts.

"Now will you tell me, sir, how can an adaptator, who has nothing but a hack translator's word to go by, have any sympathy with the original work? How can he tell the warmth and the feeling to be conveyed in a particular characterization? How can he get the life and vigor of the untranslatable idiom? The whole spirit comes to him dead, with scarce a transient spark by which to make it glow again. It is merely a platitude that eventually arrives, where he should get a specific instance. As light loses by reflection, as power by transmission, so with a play by such alleged 'adaptation.'

Leo Ditrichstein says:

¶ "That a manager produces a play adapted from a foreign source does not mean that he is discriminating against plays of native authorship."

¶ "How can an adapter, who has nothing but the hack translator's word to go by, have any sympathy with the original work?"

¶ "The sentimental objection to the foreign piece has practically disappeared. I am glad to feel that the American public is ready to recognize a good play irrespective of its nationality, just as it is ready to condemn a poor one of native authorship."

¶ "I have an individual difficulty in adapting plays. The pieces are practically all picked out for my own use."

"Gordon Craig lately wanted to abolish the word 'beauty' because it has been so abused. So I feel about the term 'adapter.' It has been maltreated into a term of reproach. The real adapter should take his work directly, with no intermediaries. Do you suppose Edward FitzGerald would ever have been able to make his marvelous translation of the 'Rubáiyát' of Omar Khayyám without his long study of Persian poetry at Oxford? Could he ever have become so imbued with the *spiritual* qualities of that work?" Mr. Ditrichstein went on, seemingly unconscious of his pun, although he emphasized the liquor implication. "I should never essay an adaptation unless I could get my impressions first hand. I have made such adaptations from the German, as 'The Concert'; from the French, as 'The Temperamental Journey'; from the Hungarian, as the one which Mr. Belasco is shortly to produce for me, and I hope to do at least one from the Italian.

"The sentimental objection to the foreign piece has practically disappeared. I am glad to feel that the American public is ready to recognize a good play irrespective of its nationality, just as it is ready to condemn a poor one of native authorship.

"One thing that should always be borne in mind in adapting plays is that they are frequently very local in appeal. That is, the piece may have pertinent reference to some local condition that is not duplicated anywhere else in the world. The play, therefore, might be an enormous success in that city, and fail most dismally outside. Or it may be insular in a broader sense. It may be in line with a national point of view that is not held by people in another country. Every play moved from one country to another is more or less exotic and requires some sort of adaptation. Even plays moved from New York to London, where the people speak the same language, require it. 'Within the Law' was adapted for British consumption, as were 'Bought and Paid For,' 'Everywoman,' and so on, *ad infinitum*. But the more universal a play, the less adaptation it will need, and the less likelihood of its withering when transplanted.

"The prime requisite in adapting a play is, of course, to know something of playwriting. There are so many elusive qualities in a drama that may be hopelessly lost through unintelligent bungling. I never like to take hold of a play until I have read it through many times. I want it to become part of me, like some recent experience in which I, personally, have intimately figured, and the details of which will all come back to me without effort. It is then that I can write with some conception of the original author's feeling.

"There are times when adaptation amounts almost to collaboration, for the adapter, coming to the piece with a fresh point of view, at once observes little inconsistencies, or sometimes more vital faults, and corrects them in his own version. This is frequently true where the author of the original is a new man in the theater. He has brought his ideas on the stage, but has not yet learned to observe the play form, which is, of course, most important, as all plays are written to be played.

"I have an individual difficulty in adapting plays," laughed Mr. Ditrichstein in conclusion. "The pieces are practically all picked out for my own use. I have to play the leading part. One might think there is strong temptation for me to write a play in that case, all for myself. But if I am subject to that temptation, I am yet prevented from yielding to it by my knowledge as a dramatist, that a play is most successful when each character is individual, and not a mere outline to show off a star."

ARTHUR EDWIN KROWS.

MADAME CRITIC

BROADWAY has a boardwalk all its own at present, and it's wonderful how popular it has become during the short time it has been in place.

At first, those persons whose business obliged them to walk the two blocks from Forty-second to Forty-fourth, on the east side of the Great White Way, were perceptibly annoyed, because at each corner they were compelled to climb and descend a half dozen steps, and then tread upon wooden planks instead of concrete. But it was not long before this particular passage way began to take on a distinction which makes it envied by those who do not happen to have shops along its desirable location, or whose interests lead them in that direction.

At first, the wooden walk was called the Boardwalk in jest; then the word was used descriptively without the laugh, and now it is spoken respectfully. It remained for a Long Acre pharmacy to advertise itself as being *the only drug store on New York's Boardwalk swept by Long Acre breezes.* Needless to say, this particular drug store is doing an increased business, for no one wants to walk on *the other side.*

If you are killing time between appointments at managers' offices and don't know what to do, just stroll along the Boardwalk. There is so much to be seen. By looking down—not up—you can observe the occupants of the luxurious passing automobiles without that feeling of humbleness which is yours when on the ordinary pavement. Then, when you tire of that, look still lower—there are the hardworking laborers toiling all day long and night, too, in the resisting tangle of rock, concrete, pipes, wires and plain dirt. By means of their hands they inspire the piece of steel they are commanding to sing that piercing, nerve-wracking, brain-deadening song of the drill. It is fascinating, and if you aren't sure of your ancestry, you can amuse yourself by speculating upon the possibility of one of them having performed similar labor in the dim past—only there were no subways to be built in those days. So there was no song of the drill. I suppose the song of the shirt, in its simple notes, was just as notable.

Horrible as is the noise at first, there's no use talking; the theme of the drill leaves a lasting impression. As you watch the sun-browned faces and the strong, wide hands which pick up huge pieces of rock as though they were feathers, you wonder how so many nationalities can be employed side by side without dissension, while just at the corner stands a shifting crowd which argues from morn until late at night over nationalities.

Talk about a melting pot—the subway is it.

Since the Boardwalk was constructed, Shanley's and THE DRAMATIC MIRROR are twice as popular as they were before. Need it be said that visitors are cordially welcomed at both places?

Last week I told you of Lillian Lawrence's popularity in Boston when she played there as leading woman of the Castle Square Stock for some seasons. The fact that Miss Lawrence still has a hold upon the affections of Bostonians was impressed upon me a few days ago by a letter from a Boston man:

"DEAR MADAME CRITIC: Since you have been writing for THE DRAMATIC MIRROR, you have written nothing that interested Bostonians as much as did your complimentary remarks in regard to Miss Lillian Lawrence. You spoke the truth when you said that she is adored here in Boston. I remember well when she first came to us. I was then a student in the High School. The opening play in which she appeared at the Castle Square Stock was 'The Wife,' and I have seen her in every play in which she has since appeared, numbering about one hundred and fifty-five. Let me say that the Castle Square Theater owes a great deal of its success to Miss Lawrence. When the stock company first opened with Miss Lawrence as its leading lady, she and the other members of the organization came to us as strangers, but it was not long before she had won, and won strongly, the affections of Bostonians. She is loved as an excellent actress and as a woman of refinement, a woman of whom the stage should be proud. We have had many actresses come to us, but not one has won for herself such a large number of true, loyal friends as has Miss Lawrence. I am sure I may safely speak for all Bostonians who know her when I thank you for the kind manner in which you wrote of Boston's favorite actress."

I know that Boston is disappointed by the news that "Cordelia Blossom" is no more, for now Miss Lawrence's return *home* will be somewhat delayed.

Why can't people play square in the theatrical game?

Sometimes stories of the *throw-downs* received by hard-working, honest professionals cause me to fairly boil with indignation. The last one to reach me came from a young actor whom I know to be truthful. He was walking along Broadway looking as successful as though he had signed for fifty-four weeks, and was already receiving his salary. I should have known better when I remarked:

"Evidently everything is going well with you."

He replied, "You can't judge by my appearance. I am doing the best I can to look prosperous. A down-and-out air never won an engagement for anybody."

Then he told me that during the Summer he had helped a team in vaudeville who were anxious to make a success of a dramatic sketch. He rehearsed several weeks, and played the opening week. The sketch was a success, and the pair appeared very grateful for all he had done. Booking was assured. At this juncture the actor received a much better offer to return to the legitimate, but he allowed himself to be persuaded to remain with the sketch. After all, he concluded, a certain number of weeks of steady salary was worth more than the uncertainty of a new production—no matter how much added reputation might be achieved in the latter.

What was his surprise when the sketch started on its regular route, to be informed that he was perfectly satisfactory in every way, but that he was not well enough known to be a member of the cast—"a man with a name" was required. Of course, regret was expressed, and all the compliments of the season exchanged—but the actor is looking for an engagement. He is about thirty years old, tall and good looking, and I suppose he won't be jobless long. But it must be unpleasant to be treated with such a lack of consideration.

No wonder the players have banded together for protection.

How Austin Strong could ever have perpetrated "The Dragon's Claw" is a mystery. And to think that he succeeded in getting Klaw and Erlanger to see it his way! He was a lucky fellow to get such a big firm interested, for K. and E. never do things by halves. And Henry Miller as stage director! I thought I must be dreaming when I read these imposing names on the programme as the play was developed. The only reason I can assign for "The Dragon's Claw's" ability to show what it could do was that the story, being a war one, was considered timely.

But it's a long, long way to Tipperary, and it's a long way back to the Boxer Rebellion. Warfare has advanced some in the meanwhile, and our playgoers are also readers of all the war news that's printed, and they know a thing or two about the manner in which up-to-date battles are fought. We've all been educated during the last six weeks, and the poor, little cannon seemed so lonely on top of the wall at the British Legation, and merely served to look ornamental, when we have been talking in terms of sixteen-inch siege guns—but you know the military alphabet as well as I do.

I have always liked Gladys Hanson, but never have I liked her as much as in "The Dragon's Claw." She showed us how a high-spirited woman can quarrel with her husband and still be a lady. It can be done, you see, although most players and people in private life, too, for that matter, think it is necessary to give vent to dumbwaiter language. Miss Hanson rings true. She has been steadily impressing us with her wholesomeness and sincerity ever since she made her New York debut with E. H. Sothern. You may look for something notable in acting from her once she has a chance to show us all she can do—or I am a bad prophet.

MADAME CRITIC.

PAULINE FREDERICK AND ARTHUR LEWIS IN A SCENE FROM "INNOCENT."

LIGHTING IN FUTURE STAGECRAFT

In the work of the theater, almost since its infancy, we have had actors, managers, and stage directors, says the Minneapolis *Tribune*. Of late years a new figure has made himself felt in the theatrical world. Sometimes he proves to be a combination of actor, manager, and stage director, although his business primarily concerns itself with the mechanical witchery of stagecraft. This new stage wizard is revolutionizing long-established theories of stage production. He is juggling with new schemes of lighting, with new materials from which to rear stage palaces and cities, with unbelievable color effects. And from his experimental juggling he is evolving a stagecraft that is simpler, more striking and a thousand times more artistic than any we have ever known.

This stage wizard is not a single personage, although any country that possesses even one such is indeed fortunate. Perhaps the best known modern stage wizard is Max Reinhardt, of Germany, although England has her own wizard, too, Gordon Craig, the son of Ellen Terry, who strangely enough has done most of his best work in the theater of Russia.

Here in America we have not as yet developed any one all-round stage wizard who can soberly be ranked with some of those of Continental countries. But we do possess a new band of imaginative and talented embryo-wizards of stagecraft, and in "Omar, the Tentmaker," we are privileged to judge of their capabilities in several lines of activity, but most of all in the department of stage-lighting. "Omar, the Tentmaker," was staged by Richard Walton Tully, the author, and Wilfred Buckland, who for ten years served as art director for David Belasco, and who has made many trips to Europe to study the new methods in stage technique.

In staging "Omar, the Tentmaker," a definite lighting scheme was evolved and adhered to assiduously. Every one of the numerous and massive settings is suffused in subdued tones. For the moonlight scene in the rose-bowered garden, Mr. Buckland has introduced an entirely new simulation of moonlight, and one that is considered an almost perfect counterfeit. He has even been able to render with striking fidelity the blue gleam of the moon's rays slanting down across the city roof-tops. Two of the settings call for the colorful lightings of sunset, and here again have been reproduced sunset lights that actually seem what they are supposed to be, and not the strident pink glares that the ordinary stage electrician passes off for a rich glow of sundown. Several elaborate electrical effects invented by Mr. Buckland to visualise an intricate dream-scene devised by Mr. Tully is perhaps the most wonderful of all the lighting achievements in the play.

Personal

ALBUS.—That tradition of Broadway, the welcoming of a new personality, was given its fullest significance at the opening of the Broadway Rose Gardens, New York's newest place of amusement. It was Mlle. Marcella Albus who won her way so suddenly and so firmly into favor. With her voice, a soprano of remarkable beauty and clarity, a brilliant career is predicted for her.

ALISON.—Mr. George Alison has been receiving unqualified praise from the Philadelphia critics for his performance of Jerrold R. Scott in "Help Wanted." But owing to business conditions the tour of the play will close Sept. 26, when Mr. Alison will be at liberty for stock or productions.

Johnson Studio, Salt Lake City.
MR. PHIL MARGETTS,
Utah's Pioneer Actor, Whose Recent Death Is Recorded Elsewhere.

BROOKS.—H. Quintus Brooks, late manager of His Majesty's Theater, Montreal, will this season direct the Globe, Montreal's newest theater, which will open its doors on Oct. 3. The house will be conducted as an up-to-date vaudeville and motion picture theater, presenting the latest novelties obtainable.

CLAYTON.—More than anything else, Ethel Clayton, whose picture appears on THE MIRROR'S cover this week, has the rare quality of distinction both as a woman and an actress. Hers is a finished, brilliant personality, the reflection of cultured tastes and firm convictions. She adds to the Lubin photoplays a charm, a dignity, a refinement not often encountered outside the drawing-room. Miss Clayton's last appearances on Broadway were with "The Country Boy," "Bobby Burnit," and "The Brute," playing leads in them all, and for the past two and a half years she has been seen in Lubin photoplays, creating the principal feminine roles in the film versions of "The Lion and the Mouse," "The Gamblers," "Daughters of Men," "The Wolf," "The House Next Door," and "The Fortune Hunter," produced under the direction of Barry O'Neil. At present Miss Clayton is actively engaged in the Lubin Company's most important production, "The Sporting Duchess." The camera catches unmistakably the charm of Miss Clayton's personality, but there is a combination of tints and tones which it necessarily reduces to mere black and white. Her auburn hair, the intense whiteness of her complexion, and her eyes—blue, of startling clearness and depth—suggest, in a flash, Ellen Terry.

HOLCOMB.—Wynn Holcomb is rapidly developing as an artist of exceptional promise. His contributions, which are regular features of a New York weekly, display a keen sense of the satirical that has already gained for him country-wide recognition. He is the son of Willard Holcomb.

JUDELS.—Nicholas Judels, who plays the part of Antoine, the French waiter, in "The Dummy" at the Hudson Theater, was recently married to Miss Dorothy Callahan, of Boston. Mr. Judels and his brother, Charles, now in "Twin Beds," are the grandsons of the famous Dutch comedian, Nicholas Judels, who won as great a name as the "Schoolmaster" in Holland as Joseph Jefferson did as "Rip Van Winkle" in America.

MUNRO.—Wallace Munro, erstwhile *entrepreneur* of star stock organizations, is back in town after a considerable sojourn in San Francisco where he successfully directed the destinies of the All-Star Players. At present Mr. Munro is planning a campaign with a touring production.

MANNHEIMER.—Sol Mannheimer, for many years associated with the Shuberts as chief of their advertising staff, has joined the Liebler forces. His first advertising campaign for that firm will probably be in connection with "The Garden of Paradise."

REMARKABLE PRODUCTION

A remarkable production with a stage three-quarters of a mile wide and several hundred feet deep was given in Oklahoma City, Sept. 2, 3, 4 and 5, when Mabel Ferris, a New York girl, put on her pageant-drama, "The Bridge of the Gods," under State auspices. Several novelties marked the production, one of which was the use of a telephone whereby the stage director gave his orders to his subordinates. Another was the presence of scores of Indians who were brought from all over the State of Oklahoma to take part in the production. Three hundred characters were engaged in the pageant.

The staging of "The Bridge of the Gods" was remarkable from the fact that it was perhaps the first time in the history of the country that a Commonwealth ever virtually undertook the public performance of a dramatic work. Such was the case in Oklahoma City, however, the Oklahoma Fair Commission using the proceeds to enlarge the fund provided for the Oklahoma exhibit at the San Francisco Exposition next year.

"The Bridge of the Gods" was written around an old legend of the Indians who are natives to the Columbia River region in Oregon, and was first produced in 1911 at the centennial celebration at Astoria, Ore. The next year it was given by Miss Ferris at the Rose Festival in Portland, Ore. The success was so great that this year, when the Oklahoma Commission went looking for some means of increasing the fair fund, "The Bridge of the Gods" was suggested and Miss Ferris was called from New York and engaged.

MABEL FERRIS,
Dramatist of the Pageant-Drama, "The Bridge of the Gods."

In the original production, the scenery with Mount Hood in the distance, was all provided by Nature. On the flat reaches of Oklahoma such was not possible and the scenery was painted. Belle Isle was chosen and the lake at one side provided the necessary water. The mountain, 150 feet long and 75 feet high, was made by scenic artists, and the rest of the scenic accessories were built up with whatever Nature provided on the island.

When the proper time came the mountain belched forth its flame and the old chief sailed out into the lake in his flaming death canoe, as he was supposed to have done in the legend, except that in the legend his canoe floated down the Columbia River and out into the Pacific at the climax of the story.

At the conclusion, an epilogue was given in which a figure in classic garb, representing the Spirit of Peace, came forth. She carried a dove on each outstretched arm and delivered a plea for universal peace, written by Edith Johnson especially for "The Bridge of the Gods."

POPULAR MANAGERS

That the old saying of "like father, like son" applies in the theatrical profession as well as in other walks of life, has been frequently demonstrated. It is having its inning in Cincinnati at present in the case of C. Hubert Heuck, who has taken up the work of his father, the late Hubert Heuck, and is carrying on every feature of it in a successful and progressive manner.

C. Hubert Heuck was born in Cincinnati, June 2, 1881, and after receiving an education in the local schools, entered the State University at Baton Rouge, Louisiana, from which he was graduated with the degree of Bachelor of Science and Chemical Engineering. Mr. Heuck belongs to the new school of progressive amusement managers catering to the wants of the people, and insists that his organization gives courteous treatment and service to its patrons.

MR. C. HUBERT HEUCK,
Well-Known and Popular Cincinnati Manager.

Upon the death of his father he made his entrance into the amusement field, his first charge being the Lyceum Theater, of which he became manager in 1906. He was elected president of the Heuck's Opera House Company in 1911, and last season took over the active management of the Lyric Theater, owned by his company and booking the Shubert attractions. Besides the Lyric Theater in Cincinnati, the Heuck's Opera House Company controls Heuck's Theater and People's Theater in that city, and the Columbia and Gayety theaters in Indianapolis.

Mr. Heuck is also vice-president of the Empire Circuit of theaters and controls the "Gay Widows" and "The Million Dollar Doll" companies, both playing the leading burlesque houses.

GENTLE ART OF BEING VULGAR

The chief objection to our so-called risqué American sex farces is their lack of vulgarity, writes George Jean Nathan in the October *Smart Set*. Of course, they are in the main sufficiently ill-mannered to pass as comedies of manners with our first-night audiences, and they are, in general, sufficiently gross in their cheapness of wit, humor, and intelligence to appeal strongly to such audiences as witty, humorous, and intelligent, but their deficiency in the matter of fine, open-hearted, full-blooded vulgarity remains markedly offensive and repugnant to ladies and gentlemen. To be delicately risqué is an absurdly easy task; but to succeed in being downright and originally vulgar is a job only for crack shots. If you doubt me, try it for yourself. Unless I am mistaken, I imagine you will discover that your attempts at original abject vulgarity are very pitiful affairs—having the air of nothing better than such attempts as might be ventured by garbage-removers, trapeze performers, or clever conversationalists. To be genuinely and artistically vulgar requires an education, a soundly trained mind, good breeding, social background. Find a completely satisfying vulgar person and you will find simultaneously an artist. But the Walt Whitmans and Richard Wagners, alas! are only too few and far between.

"THE saddest combination ever conceived," observes Marguerite Shirvin, "is talent unaccompanied by common sense."

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

REFINED VAUDEVILLE

THE DRAMATIC MIRROR is gratified with the recognition which has been accorded its vaudeville department by the leading artists in that popular field of entertainment, and the rapid increase of its circulation among those who appreciate a department which has always remained free from the objectionable methods of bullying players and managers, and treating them well or ill, according to the amount of money they spend with the paper.

THE MIRROR has always been of the opinion that there was room for a refined vaudeville department, in which artists and their managers are sure of just and equitable appraisement, and whose methods are unexceptionable on the ground of unselfish interest.

Vaudeville, as well as motion pictures, has long borne such close relationship to the legitimate stage that one is inseparable from the other, and no dramatic journal can be comprehensive of all the interests of the theatrical field which does not treat one as fully and fairly as the other.

Vaudeville and the moving pictures are continually drawing on the legitimate stage, and vice versa. Players go from one to the other. It is the mission of a theatrical journal of the broad character of THE MIRROR to represent the interests of all, but to represent them in a manner that inspires respect as well as stimulates the self-respect of those concerned.

No department of the drama has undergone a greater change for the better than vaudeville. The vulgarity once an element of this form of entertainment has been left to past traditions.

To-day it is as legitimate in its higher form as the dramatic stage itself.

Our greatest artists no longer hesitate to enter it, nor is their welcome impaired when they return to us, the featured stars of elaborate productions.

It is to the refined class of vaudeville players that THE MIRROR is always ready to extend the benefit of its columns.

HOSPITALS FOR PLAYERS

WE read in the dramatic department of the Minneapolis *Tribune* a suggestion which is of vital interest to the entire profession. The suggestion is credited to CHRISTINE MAYO, an actress connected with a traveling company.

We are told that Miss MAYO has believed for some time that the death rate among actors and actresses could be appreciably lowered if it were not for the fact that in most instances when they are taken ill on the road it is deemed necessary to take them to New York, where the Actors' Fund has endowed beds in hospitals.

Miss MAYO'S scheme is to endow beds in every hospital in every city of any importance in America, primarily for the use of members of the profession stricken ill en tour, but as well for any other worthy persons.

She has asked managers to set aside one day between now and the end of the theatrical year in May for the benefit. It will not matter what the attraction or what the city may be, the proceeds of this day will go to the endowing of beds in every hospital. In benefit performances of this sort, where charitably inclined persons are likely to take part, the proceeds in a city like Minneapolis should be in the neighborhood of $2,000. This would mean the endowing of several life beds, and as they would be used only rarely by players, the charge naturally becomes a wide one. Wherever Miss MAYO has submitted her proposal, we are told, she has met with encouragement.

We are told that the plan has been submitted to the Theatrical Managers' Association of the United States, and the actress professes to feel encouraged that it will be favorably acted upon.

A fruitful cause of death among touring players is said to be pneumonia. Instead of being taken to a local hospital, Miss MAYO declares, they are often rushed to New York and so aggravate the attack that in many cases physicians have attributed the fatal issue to the railway journey.

The suggestion is entitled to serious consideration, and the problem could be readily solved if certain of the larger cities at relatively short intervals of space all over the country could be designated as permanent places of refuge for stricken players.

CHARLES A. McGRATH

Charles A. McGrath, associated with the stage for over nineteen years, and formerly leading man of Keith's Theater Stock company at Pawtucket, R. I., died at his home, 140 Park Avenue, Jamaica, Wednesday afternoon, Sept. 16. Funeral services were held Saturday at St. Mary's Church, Jamaica, L. I., and burial took place at St. John's Cemetery, Long Island. MR. McGRATH was an actor who met with marked success in the many roles he assumed, and during his career he was connected with a great number of enterprises, all of which added to his high standing in the profession.

ON THE RIALTO

Irving Berlin says that in event the Russians capture Berlin, he will change his name to Petrograd.

After weeks of wild speculating upon the name of Montgomery and Stone's new musical comedy, Charles Dillingham has broken the silence by announcing "Chin-Chin" as the title.

Among those who held informal receptions between the acts at the opening of the Century Opera season were Mayor Mitchel and his wife, Mr. and Mrs. George McAneny, and Otto H. Kahn.

James K. Hackett's executive staff is made up of Walter N. Lawrence, manager; Charles Emerson Cook, general press representative; Arthur Weed, personal representative; William C. Cubitt, secretary; Harry Keefer, stage director; Al. Bolland, master mechanic; John Pennyfather, electrician; and T. J. Madden, master of properties.

Allen Campbell, son of Mrs. Patrick Campbell, sailed last week on the *Celtic* from New York to join a British regiment at the front, in response to a cablegram from his mother. The cable was peremptory and characteristic. It read: "Come at once. England needs you. Take first boat."

Andreas Dippel, who arrived in New York last week from Europe, says he will not let the European war interfere with his promised season of light opera, which is to be divided between the Forty-fourth Street Theater and the Century Opera House. Though his scenery, costumes and artists are at present all in Europe, he expects to make his first production in October.

"Firm stands Charles Klein to guard Big Ben." The reason at last is out for the absence of the playwright from this country during the rehearsals and production of his new play, "The Moneymakers." As a member of the British army reserve he has been stationed as standing guard at Westminster Abbey, London.

The members of the "Kitty MacKay" company are taking a fortnight's rest before beginning their long transcontinental tour. Margaret Nybloe, the irrepressible Mag Duncan, is enjoying the pleasures of scouting for warships down the coast, this being her first rest for more than a year. When not glued to a pair of binoculars she is writing sketches. Before she became a popular stage comedienne she was a newspaper writer in Scotland, and frequently reverts to her former pleasure with profit.

Among the celebrities who have rallied to the colors of their respective countries is Mikail Mordkin, the Russian dancer. Mordkin, in conjunction with Madame Alexandra Balachowa, was giving a "Dance Bacchanale" to large and delighted houses at the Empire in London, when the ukase was issued calling Russian subjects to the support of the empire. He immediately canceled his engagement and hastened to the front, where he joined the infantry. As for Madame Balachowa, she has given up the costume of the butterfly in which she pirouetted upon the stage for the uniform of a Red Cross nurse.

Mr. and Mrs. Edgar Selwyn, who arrived in Buffalo for the premiere of "The Moneymakers" at the Teck last Monday night, have remained over for the week here, says the Buffalo *Express*. Mrs. Selwyn is better known as Margaret Mayo to the playgoing world.

There is a bit of sentiment attached to Mr. and Mrs. Selwyn's visit here. About nine years ago Miss Mayo and Mr. Selwyn met in Buffalo, and it was here that they decided to be married. In reality they eloped, going to Niagara Falls, where they spent their honeymoon. This week Mr. and Mrs. Selwyn motored to the Falls, visiting the hotel where they were married.

Both Margaret Mayo and Edgar Selwyn have made fortunes out of their plays. Mr. Selwyn is one of the firm of Selwyn and Company, producers of "The Moneymakers," "Within the Law," "Under Cover," and "Twin Beds."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

MAMIE STORM, Bronx.—Theodore Friebus is playing in "What Is Love?" at Maxine Elliott's Theater. Do not know present address of Priscilla Knowles.

R. E. BARNES, Providence.—Homer Barton is leading man of the Walter Baldwin Stock company, Lyceum Theater, Duluth, Minn.

GEORGE W. LAKE, Roland Park, Md.—Mr. and Mrs. E. H. Sothern are at their Summer home, Litchfield, Conn. (2) The Stratford festival will not take place owing to the war.

RUTH B. DASHAM, Washington, D. C.—Eleanor Robson never appeared in "Mrs. Wiggs of the Cabbage Patch." (2) It is possible that Maude Adams will revive "Peter Pan" for a few performances around Christmas time.

A CRESCENT PATRON.—Do not know present whereabouts of Leah Winslow and M. J. Briggs. Watch THE MIRROR for announcements. (3) Watch "Dates Ahead" for route of "Help Wanted." It is possible that we may run Miss Winslow's photograph in an early issue.

"A READER."—Martin Brown reached New York this week from London. He is to open a vaudeville engagement with Rosika Dolly at the Maryland Theater, Baltimore, on Oct. 12. He may be addressed in care of Edward S. Keller, Palace Theater Building, New York.

A NEW READER.—Neither Cecil Spooner nor any member of her family is associated with the Spooner Dramatic company which is playing engagements in the Southwest. Miss Spooner is appearing, for the present, in motion pictures. She may be addressed at New Canaan, Conn.

O. C. C., Boston.—Edmund Breese is an American actor. He was born in Brooklyn in 1871 and made his first stage appearance in 1895 as Adonis Evergreen in "My Awful Dad," at Eureka Springs, Ark. (2) The original cast of "The Master Mind" was as follows: Parker, Harry Neville; Walter Blount, Morgan Coman; Andrew, Edmund Breese; John Blount, William Riley Hatch; Mrs. Blount, Dorothy Rossmore; Lucene Blount, Katharine La Salle; Courtland Wainwright, Elliott Dexter; Professor Forbes, Walter Allen; Freeman, Archie J. Curtis; Jim Creegan, Sidney Cushing; Mr. Marshall, Edward Gillespie.

GOSSIP

Henry Bergman has been engaged by I. W. Hope to support Adele Blood in Joe Drum's new play, "Milady's Boudoir."

Edwin Mordant is playing an important character in "The Revolt," shortly to be seen in New York, with Helen Ware.

"New York Night" will be celebrated at the Hippodrome next Monday night. Invitations will be issued to men prominent in the life of the city.

We neglected to mention last week that the picture of M. B. Bentham which appeared on the inside cover was taken by that genial comedian Cecil Lean.

Lester Bratton's production of "Buster Brown" will open its season in Philadelphia Sept. 28 with a company of fifty, including Buster Brown's Boy Scout Band.

Lillian Rhodes is playing a special engagement as leading woman of the Dorner Players at Holyoke, Mass., opening in "The Lost Paradise," week of Sept. 14.

Edith Dunsow, an authoress of note in Germany, and who writes under the name of Edith Donnerberg, arrived last week from Europe on the *Potsdam* to join Nicholas Dunsow, the actor and playwright, now residing in this city.

Harrington Reynolds, Jessie Arnold, and Paul Byron have scored in "The Rosary" in Australia and New Zealand, having been retained for thirty weeks after the expiration of the original twenty-week guarantee, under the management of George Willoughby, Ltd., and E. J. Carrol.

In a cablegram received by the New York managers for Francis Macmillan from the virtuoso's English impresario, Daniel Mayer, the latter says he has located the violinist and his mother at Loshwitch, near Dresden, Germany. They expect to make their way from there to Italy, where they will stop with friends near Rome. Mr. Macmillan will leave Italy for this country about the middle of September.

The *Lusitania* brought in quite a number of notables associated with the theater last Thursday night, among whom were Sir James M. Barrie, here to see Maude Adams play "The Legend of Leonora;" A. E. W. Mason, Percy Burton, manager of Forbes Robertson; Madame Alla Nazimova, Betty Callieb, and Madame Jomelli, the opera singer.

Baker.

GEORGIE OLP,
Leading Woman with Walter Craven in "Too Many Cooks."

PREMIERE OF "THE REVOLT"

Helen Ware in the First Presentation as Given in Allentown, Pa.

ALLENTOWN, PA. (*Special*).—Edward Locke's new three-act drama, "The Revolt," scored a big hit at the Lyric, where it was presented for the first time on any stage Sept. 17. Helen Ware is starred, but the entire cast is well balanced. Much credit is due Frank Reicher for the excellent staging. Jessie Haigh as the gin-imbibing stepmother, had the best role of her career. Edwin Mordant as the Prude played with dignity and force. Sam Edwards put naturalness into the role of the Sousa, and Howard Gould was a fine Deacon. Helen Ware distinguished herself in a role that demanded much finesse, and carried her climaxes with strong acting. She has a role that should carry her through a successful season.

"The Revolt" is frank and deals with a phase of everyday life, the underlying theme of which is jealousy. Mr. Locke has worked out his play with a fine sense of dramatic proportion and with a keen insight into a domestic condition. He does not preach—his characters tell the tale.

"The Revolt" deals with a neglected wife, a false and lying husband, a scheming stepmother whose ideas of real life consist of clothes and wine, a sight of the gay life in a fashionable uptown apartment, where the wife goes to enjoy the life that keeps her husband from her, and the predomination of the good in the woman over the worst in men.

FRANK L. SNOWDELL.

PAVLOWA TO OPEN NOV. 3

Russian Dancer to Begin Season at the Metropolitan

Anna Pavlowa will make her first appearance this season at the Metropolitan Opera House on Nov. 3. She will bring with her from Europe new scenery and costumes, which have been designed by Bakst, Anisfeld, Rothenstein, Sime, Malvina Hoffman, and other famous theater artists. The gowns for her company and herself to wear in the ballets of modern dances were designed by Paquin.

The chief dancer with Madame Pavlowa this Winter will be M. Clustine, who has been dancing in Paris. M. Volinine, who danced with Madame Genee and others, also will be one of the dancers. Other dancers in the company will be the Polish dancers Miles. Piaskowiecska, Ukrainsky, Butsova, and Crombova. One of the numbers of the new programme will be a ballet of modern dances, lasting three-quarters of an hour.

"A WOMAN OF TO-DAY"

Frazee to Produce New Play by Elizabeth H. Gould and Frances Whitehouse

H. H. Frazee announces that she has acquired the rights to a new play, called "A Woman of To-Day," which is the joint work of Elizabeth Hull Gould and Frances Whitehouse. A cast of prominent players is now being assembled for rehearsals, which will begin at an early date. The play will be presented out of town in October, after which it will be brought into New York.

NEW PLAY FOR ROSE STAHL

The Henry B. Harris Estate has announced that it will present Rose Stahl in a new play by Channing Pollock and Rennold Wolf, rehearsals of which will start at once. The title for the play is in debate.

CARNEGIE A PLAY BACKER

To Furnish Funds for Belasco's Staging of "The Prince of Peace"

Andrew Carnegie, in an effort to spread the idea of world-wide peace, has become a theatrical backer. He is to furnish the money for David Belasco to produce a symbolic spectacle, "The Prince of Peace," by C. R. Macauley, a well-known cartoonist and writer.

In "The Prince of Peace" a history of the world will be epitomized and unfolded in a series of stage pictures, showing the devastation following in the train of wars. The drama shows Christ as the first apostle of peace, and is woven together and made human by the use of the character in legendary lore, Cartaphilus, the Roman doorkeeper for Pilate, who struck Jesus as he came out of the Hall of Judgment. This character is made the Dante, the philosophic observer of all that occurs in the centuries down which he travels.

Mr. Macauley, who is the author of "The Red Tavern," has always been an advocate of universal peace. His cartoons on the subject attracted the attention of Mr. Carnegie, who, through his desire to use the stage as a forum from which to spread the gospel of universal brotherhood and justice, conceived the idea of presenting a huge spectacle.

The production will be made at an early date on one of the largest stages in New York.

BOSTON TO HAVE OPERA

William H. Leahy to Open Sixteen Weeks' Season at Boston Theater

BOSTON, Sept. 22.—The details of William H. Leahy's season of grand opera at the Boston Theater have been completed. There will be sixteen weeks of Italian and French opera, beginning Oct. 5. The operas to be given include "Aida," "Faust," "Carmen," "Il Trovatore," "Norma," "La Favorita," "Ernani," "La Traviata," and "Cavaleria Rusticana." Mr. Leahy has engaged Theodore Bauer as consulting director. The orchestra will be drawn from the recently dismissed members of the Boston Opera House Band. The chorus, numbering forty, and recruited from the Boston Opera company, has already begun rehearsals under the direction of Signor Arturo Bovi. Signor Ilessandro Bevani will continue as musical director. There will be four leading baritones, four leading sopranos, three messos, three baritones, three bassos. Among the sopranos will be Kathryn Lee. Blanche Hamilton Fox will be one of the messos.

WAR PICTURES BARRED IN SPOKANE

SPOKANE, WASH. (*Special*).—Fourteen theaters showing motion pictures were served with notices this week, Sept. 10, by Mayor Hindley asking that they put the ban on war pictures. The notice reads: "You are requested to expunge from films pictorial or other reference to the present conflict now being waged in Europe. You will be kind enough to advise your booking agencies in accordance with this request, and at the same time make it plain that it is the intention of the censor to exclude such references from Pathe's weekly and Hearst-Selig pictures as well as the story plays. This change in films is effective Sept. 10 and will continue in force until further notice." The Mayor's action was taken after a conference with the city commissioners, who authorized the Mayor to exercise his judgment as to war pictures. Managers have complied with the ruling.

After hanging fire two months, negotiations for putting Orpheum vaudeville shows into the Auditorium, to play three days a week this season, have been dropped. This is the word which has reached the management of the theater, but just why John Considine, who controls the Northwest Orpheum string; Martin Beck, managing director of the circuit, and the owners of the Auditorium failed to get together has not been brought to light. Following the receipt of news that the deal was off, a story spread that the road attractions already booked for the Auditorium might be canceled and the theater closed. This is discredited by Manager Charles York. "The Auditorium is looking forward to its best season. Our list of dates is one of the most attractive the theater has had," says Manager York.

At the Auditorium Sept. 10 Harold Bell Wright's "The Shepherd of the Hills" was accorded good patronage. Van Murrell was well received in the title-role. Bess Dunlop as Sammy Lane, the heroine, was capable. Kitty MacKay played Sept. 11, 12 to small but appreciative audiences. Numerous curtain calls were demanded. The settings are adequate and selected and staged with taste.

W. S. MCCREA.

"SIBERIA" IN THE BRONX

Bartley Campbell's "Siberia," which was first produced in San Francisco at the California Theater on Nov. 28, 1882, is the attraction at the New Crescent Theater in the Bronx this week. The revival, particularly timely, is drawing splendid houses.

FRENCH DRAMA SOCIETY

Arrangements have been completed whereby the French Drama Society will open its season in New York on Nov. 16. Prior to this engagement the special company, brought from Paris and headed by Madame Yorska, will play two weeks at the Fine Arts Theater in Chicago.

DEATH OF COMPOSER

Ludwig Englander Dies at Far Rockaway After Long Illness

Ludwig Englander, the composer, died Sept. 13 of arteriosclerosis, after a long illness, at his home, No. 43 Rue de St. Felix, Far Rockaway.

Mr. Englander was born in Austria sixty-three years ago and came to New York in 1882. He was unmarried and is survived by two sisters.

Mr. Englander's compositions numbered thirty-five comic operas and operettas. His first production in English was "The Passing Show," presented at the Casino in 1894. Among his best-known compositions were "The Caliph," for Jefferson De Angelis; "Half a King," for Francis Wilson; "The Little Corporal," "In Gay Paree," for Mabelle Gilman; "The Casino Girl," for Virginia Earle; "Sally in Our Alley," for Marie Cahill; "The Office Boy," for Frank Daniels, and "A Madcap Princess," for Lulu Glaser.

Mr. Englander was a pupil of Offenbach and was educated at the University of Vienna. The first operetta from his pen was "The Prince Consort," which was heard at the Thalia Theater at the time Heinrich Conried was the director. Mr. Englander conducted the orchestra of the Thalia, but later was engaged at Amberg's German Theater, where his operetta "1776" was first produced.

OPENING OF THE LITTLE

Winthrop Ames's First Offering to Be "Pair of Silk Stockings," by Harcourt

Cyril Harcourt's comedy, "A Pair of Silk Stockings," which scored a decided success in London last season, is to be the first attraction of Winthrop Ames's Little Theater. The cast has not as yet been announced.

Well known on the other side as an actor, Mr. Harcourt is so encouraged by the success of his comedy that he is devoting his entire attention to playwriting. He is the author of "A Place in the Sun," produced in London, Nov. 3, 1913, with Robert Loraine in the leading role, and the novel, "The World's Daughter."

"THE REVOLT"

New Play, by Edward Locke, with Helen Ware, to Be Seen Soon in New York

"The Revolt," a serious play dealing with home wreckers by Edward Locke, will be presented in one of the smaller New York theaters after a four weeks' preliminary tour which began at Allentown, Pa., Thursday, Sept. 17. Helen Ware will have the leading role. I. Pluegelman is making the production.

"MISS TABASCO"

Eva Tanguay to Present Herself in New Viennese Musical Comedy

Eva Tanguay has announced that she will present herself this season in "Miss Tabasco," a new Viennese musical comedy, in which will be fourteen musical numbers arranged especially for her by John Ford. The production will be made in a few weeks.

JOSE COLLINS FOR "SUZI"

Lew Fields has engaged Jose Collins for the role of Suzi in his forthcoming production of the Hungarian operetta of that name. Miss Collins is at present prima donna of the "Passing Show of 1914." The operetta was written by Franz Martos, with music by Aladar Renri. Otto Hauerbach has made the English adaptation. The production will take place early next month.

CAST CHOSEN FOR "EXPERIENCE"

The cast has been selected for "Experience," the new play by George V. Hobart which William Elliott will produce on Sept. 28 at Syracuse. Ben Johnson will play the title-role. Other parts include: Dalyson, Joseph Byron Totten; Ambition, William Blackmore; Love, Helen Green; Poverty, Will Gregory; Deceit, Dorothy Parker; Pride, Elizabeth West; Frailty, Mlle. Alba de Anchoris, and Crime, Frank MacCormick.

ACTOR SUES FOR ROYALTIES

Daniel Carson Goodman, the author, recently filed a suit in the Supreme Court against Mitchell Kennerley, the publisher, in which he said that his book, "Hagar Revelly," had a sale of more than 100,000 copies, but that he failed to reap the benefits because Kennerley failed to live up to a contract which Goodman had with him. Goodman is suing for $20,575 as his share of the sales.

VIOLA GILLETTE TO STAR AGAIN

Viola Gillette will be starred this season at the head of the Western company of "The Midnight Girl." The music of this opera, which was written for a high voice in the woman's star role, has been changed to suit Miss Gillette's contralto.

NEW PLAY BY MRS. PHILIP NASH

Mrs. Philip Nash, the mother of Mary and Florence Nash, has just completed a play which has been accepted by a leading producer.

The PUBLICITY MEN

Mike Manton is in advance of McIntyre and Heath in "The Ham Tree."

A. C. Godfrey is ahead of "That Printer of Udell's."

Ainsley Whittendale's notices for "The Beautiful Adventure" are attracting wide attention.

George Wotherspoon is in advance of the Eastern company of "Seven Keys to Baldpate."

Edward L. Bernays is winning laurels and incidentally cheques as a regular contributor of fact and fancy to the magazines.

It is largely through the efficient press work of P. Schlesser that Bartley Campbell's well-known play, "Siberia," is meeting with such a flattering reception this week at the New Crescent Theater in the Bronx.

Though Chester Rice has resigned as general press representative of David Belasco, he will continue with the Belasco forces. He will be ahead of David Warfield this season.

Catherine Lee writes that the war has detained her in Paris indefinitely, but that she is taking advantage of conditions by doing war stories for the newspapers.

S. L. De Kraft is again promenading Broadway after months of the "old trail, the long trail, the trail that is always new."

The irrepressible Joe Drum is flirting violently with fame. Wearied of pursuing the uneven tenor of the publicity man's ways, he has written a play. What is more, he has had it accepted for production. The name of the piece is "Milady's Boudoir," and Adele Blood is to have the starring role, supported by Vincent Serrano.

After an exciting Summer spent in London, Paris, and Ostend, Harold B. Stearns, of the *Press*, is back in town with tales of mobilizations, troop trains, bathing girls and gendarmes. While in London he was the guest of W. Somerset Maugham.

Townsend Walsh has written the life of Dion Boucicault, which will be published privately for the newly formed Dunlap Society, composed of wealthy men interested in literature and the stage. Mr. Walsh is said to have devoted ten years to collecting his data and pictures. Messrs. Daniel Frohman, Brander Matthews, Brett Jamison Woodall, and Louis E. Shipman composed the committee of the Dunlap Society that approved the manuscript.

The many friends of William Raymond Hill will welcome his return to the publicity field as general press representative for Lew Fields. There is no more efficient or better liked press representative in New York than Mr. Hill. Except for his year as press representative for the Fields—when he was especially successful—Mr. Hill has been with Mr. Fields since he left the post of dramatic editor of the *Evening World*.

CAST OF "THAT PRINTER OF UDELL'S"

The roster of "That Printer of Udell's," for the season of 1914-15 includes, in addition to Rastus Dodge, in the following: Frederick Eyre, Dan McCarthy, Charles Burch, Walter Richardson, George Irving, Dick Berry, George Martin, Adelle Nichelson, Daisy Dwyer, and Vivian Drayton. The company will be under the management of R. A. Johnson.

CORT'S STANDARD, UPPER BROADWAY

Cort's Standard Theater, the only playhouse in the upper West End Avenue district producing Broadway successes, opens its second week Sept. 14 with Selwyn and Company's "Within the Law." McIntyre and Heath began a third week in "The Ham Tree" Sept. 21. The Belwyn company made a favorable impression.

PRINCESS SOON TO OPEN

The Princess Players are due to arrive on Sunday, Sept. 27, from San Francisco, where they have just finished a highly successful engagement. A new series of one-act plays will be presented under Winthrop Ames's direction early in October.

"THE DRAGON'S CLAW" CLOSES

"The Dragon's Claw," Agatha Stevens's melodrama of the Boxer rebellion, which had its New York premiere at the New Amsterdam Theater, Monday, Sept. 14, closed Saturday night after eight performances.

"DADDY LONG LEGS" TO OPEN SEPT. 28

The Gaiety Theater will reopen Monday, Sept. 28, when Henry Miller will present Ruth Chatterton in "Daddy Long Legs." The play, which was produced last season, has had an unusually successful career in Chicago and on tour.

THE FIRST NIGHTER

"The Elder Son" a Beautiful Performance"—"The Dragon's Claw" Deals with Boxer Uprising—Douglas Fairbanks in "He Comes Up Sailing"

"THE DRAGON'S CLAW"

A Play by Austin Strong. Under the Direction of Mr. Henry Miller. Produced at the New Amsterdam Theater, Sept. 14, by Klaw and Erlanger.

Wang, a Manchu ..... Paul Everton
Paul Chanavas, from Strassburg, Frederic de Belleville
Katie, an American maid ..... Mabel Mortimer
Lee, a Chinese boy ..... Frank Herbert
Chow San, a musician ..... Harry Power
Dempsey, American marine ..... T. H. McNally
Tung ..... Robert Perton Gibbs
Mitchell ..... Marshall Hirmingham
Captain Richard Deering, U. S. Artillery, Charles D. Waldron
Mrs. Richard Deering, from Cincinnati, Gladys Hanson
Edward Barkley, from Vermont, Lowell Sherman
Mrs. Anna Lambert, American missionary, Ida Waterman
Rev. F. D. Digwell ..... Robert Conville
Colonel Takushima ..... Robert Hudson
Jung Lu ..... Frank Andrews
French Minister ..... Charles T. Lewis
Madame Favier ..... Lillian Bond
Baron Orlovsky ..... T. H. McNally
Baroness Orlovsky ..... Susanne Halpren
Count von Falbe ..... Perry Starwer
Countess von Falbe ..... Chara Whimple
Sir Charles McPherson ..... E. J. Warmington
Lady McPherson ..... Madge Corcoran
Lieutenant Berrit-Richardson, Robert Davidson
Poole ..... Harry Power
Wounded Marine ..... Perry Starwer
Cossack ..... Charles T. Lewis
Dr. Velde, from Leipsic ..... Bertram Marburgh
Little Boy ..... Thomas Callan
Little Girl ..... Daisy Sherwood
The Gawky Girl ..... Lillian Halpren
Mr. Dawson ..... Frank Andrews
Mrs. Mew ..... Emmy Oswald
Ladies of the French, Russian, German, and Britter Legations at Pekin, China, by Misses Helen Lyon, Ruth Sinclair, Helen Blair, Marian Dorr, Carolyn Burke, Evelyn Keerner, Vera Leonardo, and Agatha Brown.

Act I.—The home of Mrs. Richard Deering, in Pekin, China. A Summer evening at "The Hour of the Dog." Act II.—The compound of the British Legation. At "The Hour of the Sheep." Act III.—The same, the next morning, at "The Hour of the Wolf."

Mr. Strong's penchant for war plays has found vent in "The Drums of Oude," and now in "The Dragon's Claw," the scene of which is Pekin during the Boxer uprising, which is more familiar to us than the Siege of Lucknow, to which it bears an inner relationship. The principal characters are Americans, with a strong sprinkling of internationals of all hues and styles of uniform.

For weeks and perhaps months the foreign legations, as will be remembered, defended themselves against the Boxers, until their situation became desperate and nothing but the timely arrival of the international troops saved them from massacre.

It is this theme that is exploited in "The Dragon's Claw." But the treatment is tame, and the whole performance is characterised by a theatrical atmosphere, with a splendid relief of scenery and some good acting, notably by Miss Gladys Hanson, Frederic de Belleville, Ida Waterman, Charles Waldron, Lowell Sherman, and Emmy Oswald.

The interest centers in Mrs. Deering, a rich young American woman, married to Captain Deering, in command of the American legation guards. The monotony of legation life has palled upon her, and she has unconsciously aroused the keen interest of Barkley, artillery instructor to the Chinese, who compromises her in the eyes of her serious-minded husband. There is an estrangement, and Barkley, who is a rascal, plots to widen the breach and to have Mrs. Deering for his traveling companion home on getting wind of the impending revolt of the Boxers. Before he can get away the Chinese rise, and the legations are in a state of siege. The situation goes from bad to worse. The women turn nurses while the men beat back the assault of the Boxers to the wall. Captain Deering, in leading a forlorn hope, finds his men around him fall like Autumn leaves, and is about to be captured or slain when his wife, impelled by pure love, climbs upon the wall and brings him back out of the jaws of death. Barkley is killed while attempting to aid the Boxers, and everything ends happily with a reconciliation between Captain Deering and his devoted wife.

The elements of a good war drama are here, but the story as developed is lacking in details, characterization and humorous relief. There is hardly a moment when the spectator is genuinely thrilled or profoundly interested. While the scenic background is splendid, I expected rather more actual verity in the attempt to represent war as it is. For long intervals the troops on the walls are seen aiming a cannon, with no more movement than a group of wax works. The play proceeds at too slow a pace for a stirring war drama.

Miss Hanson is delightful as Mrs. Deering. Her acting has a certain quality of sincerity and individual charm combined with an artistic spirit. Mr. de Belleville was inimitable in a comedy role of a French hotel keeper, who turns army cook, and pretty well monopolized the applause. Mr. Waldron was excellent as Captain Deering; Mr. Sherman played the insidious Barkley with persuasive charm and distinction; Ida Waterman's missionary had dignity as well as charm, and Emmy Oswald scored a hit in the small part of a refugee, who makes a pitiful appeal for a supply of milk for her child. Several minor characters were also excellently played.

"WHAT IS LOVE?"

Comedy in Three Acts by George Scarborough. Produced by the Shuberts at Maxine Elliott's Theater, Sept. 10.

Cora ..... Ruth Findlay
Celeste Gordon ..... Nanette Comstock
Frank Gordon ..... Theodore Friebus
Lucy Gordon ..... Alice Brady
Judge Henry Sayles ..... B. B. Graham
Mrs. Henry Sayles ..... Jessie Bustace
Robert Hoyt ..... Charles Balsar
John Sayles ..... Jerome Patrick
Samuel Hart ..... Edward See
Mrs. Samuel Hoyt ..... Lucia Moore

When all is said and done, and a great deal more is said than done, George Scarborough answers the interesting title of his peculiar play by declaring that love in effect, if not in form, is an apple toddy. The only safe way for a young woman to test the quality of her amatory inclinations is first to drink an apple toddy and carefully note the warm, thrilling glow it sends through her veins. Having downed the toddy and marked the sensations it produces for future reference, she may kiss prospective husbands in turn, until she finds one whose kiss is no less invigorating than the toddy. That alone is love. Any osculation that suggests a glass of lemon soda, for example, is proof enough that the partner to it is not a love mate and he must be discarded. Perfect foolishness, of course, but the foolishness might be forgiven if the play were entertaining, which it is not.

Only by grace of the author's own classification can it be termed a comedy. The most natural thing about it is the way the characters argue in a circle and arrive nowhere; but arguments of that description are tiresome enough in life without having to listen to them on the stage. The first act is largely purposeless talk and the most obvious sort of repartee intended to be humorous. The second act, the best of the three, is in the main farcical, whereas the third returns to dull talk varied by melodramatic outbursts and sentimental extravagance. With the mood of the piece changing every few moments, and an appalling number of silly lines to be spoken, consistent characterisation is pretty much out of the question.

Everything happens on one fateful evening that Lucy had set aside for addressing invitations to her wedding. Her sister-in-law Celeste, has doubts about the magnetic power of the chosen bridegroom if opposed to the impetuosity of Robert Hoyt, a former sweetheart, just returned from Germany. Lucy's brother has no fears, so the matter is discussed at length. Robert enters the room under the impression that he is without a rival in the girl's affections. He kisses her ardently and Lucy instantly concludes that "she had never been kissed like that before." Although she bravely tells Robert of her approaching marriage and Robert is correctly despondent for a few moments, the all important question, "What is love?" has been born in Lucy's mind. She begins a few experiments, when John, her priggish fiance, calls. His kisses lack something, but she does not know just what. Everybody puts the question to everybody else, but only Celeste appears certain of an answer. She holds to her conviction that love is like an apple toddy, and in making her decision between Robert and John, Lucy evidently reaches the same conclusion. In the three-act argument over love and whose name shall appear on the wedding invitations, the full fighting strength of three households is engaged.

Alice Brady does much more than the author to make Lucy a likable girl, Edward See gets a surprising amount of comedy out of a small part, Charles Balsar and Jerome Patrick do very well as the rival lovers; but the equally important roles of Celeste and Frank Gordon are less expertly handled by Nanette Comstock and Theodore Friebus. However, it is hardly fair to blame the players for shortcomings in a work of this character.

"HE COMES UP SMILING"

Comedy in Four Acts by Byron Ongley and Emil Nyitray. Based on Charles Sherman's Novel of the Same Name. Produced by A. H. Woods at the Liberty Theater, Sept. 10.

Jeraboam Martin ..... Douglas Fairbanks
James ..... Robert Kelly
Mike ..... Charles Horn
William Bartlett ..... William Morris
"Billy" Bartlett ..... Patricia Collinge
General Crossman ..... George Backus
Louise Crossman ..... Kathryn Browne Decker
William Hargrave Batchelor ..... Robert Cain
Alphonse ..... Edouard Durand
Telegraph Operator ..... Chris. M. Loch
Pete ..... Joseph Dunn
Ed ..... James Kearney
Bicycle Cop ..... George E. Kennedy

Douglas Fairbanks's latest vehicle, described on the programme as a "motor comedy in four cylinders," breezed into the Liberty garage last Wednesday night in a successful and highly entertaining manner. Because of the reports that a breakdown had occurred on a recent suburban tour, none too encouraging hopes were held out for "He Comes Up Smiling." But after we had inspected the first two cylinders and had found them totally free of failure-laden carbon, we decided that repairs had been made of a guaranteed permanency. For the sake of smoothness, however, the third cylinder should be cleaned just a trifle. Its dialogue and situations have too much of the old and hackneyed and too little of surprise and slangy naivete, two decided elements in the other acts of the play. This impression is, undoubtedly, due in good measure to the far too reserved acting of William Morris. A firmer and more forceful reluctance on his part to accept the seemingly impossible would have made the third act decidedly more convincing.

Thoroughly light as is this comedy, thoroughly improbable as the pessimists will say, thoroughly familiar as is its basic theme of mistaken identity, nevertheless, there is such a refreshing charm, such a happy-go-lucky spirit of youth, such an atmosphere of picturesque vagabondage about it, that it should find an anchorage at the Liberty for many months to come.

Withal, it is acted charmingly and vivaciously with Mr. Fairbanks in the best role he has had in years. In fact, Jeraboam Martin, with his humorous epigrams of a quotable father, his delightful insouciance, his manliness and vigor typified Douglas Fairbanks. No one, not even that tailor of stars, the late Clyde Fitch, could have fitted him better. He played with a fine sense of comedy, making Jeroboam an interesting, likable, if not entirely plausible, figure.

The play opens with Jeroboam and his two companions of the road resting in an inviting spot of the countryside. Taking his accustomed weekly bath in the lake, he discovers that some one has taken his clothes, leaving in their place an outfit belonging to the "cotton king," whose motor has been stalled nearby for lack of gasoline. Donning these clothes he is mistaken for the financial genius by a passing motor party. Here the note of business enters in. The former tramp falls in love with the daughter of the cotton king's Wall Street rival, a member of the motor party. Father, desirous of taking advantage of his rival's absence from the Street's activities, thereby recouping his fortunes, induces him with the aid of his daughter, with whom the supposed financier has fallen in love, to go with them upon a week's motoring trip. The real cotton king, meanwhile, knowing the truth, hurries to New York to offset the coup planned.

When the disguised cotton king learns that the girl really loves him, he refuses to carry on his impostures longer. He plans a glorious career for himself, and, like every other hero, promises to return some day with fame and fortune to claim his sweetheart. With capital borrowed at home, he proves a greater cotton king than any of them, retrieves his past vagabond life and returns to the girl and her father, an established power in the financial world, coming up wealthy as well as smiling.

Patricia Collinge was altogether irresistible as the daughter, "Billy." She played with an ingenuousness and charm that made her at all times appealing. She contributed no little share to the play's success. William Morris made the father a dignified and dominating personality, though he acted with too great a reserve. He accepted the glib confession of his daughter's lover with too great a readiness. Genuine hoboes as lovers of their daughters would shock most fathers with the social and financial prestige accredited to William Bartlett. Robert Cain was excellent as the real cotton king. George Backus gave a whimsical impersonation of a fanatic over motors and their parts, and Charles Horn scored as an intellectual tramp. The stage settings deserve a word of praise.

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MRS. FISKE

in "LADY BETTY MARTINGALE"

or, "THE ADVENTURES OF A LIVELY HUSSY"

AN EIGHTEENTH CENTURY COMEDY

By JOHN LUTHER LONG and FRANK STAYTON

LYDIA LOPOKOVA

in "THE YOUNG IDEA"

A Comedy of To-day, by ETHEL WATTS MUMFORD

"KISMET"

EDWARD KNOBLAUCH'S "Arabian Nights" Play

(in Association with Messrs. KLAW & ERLANGER)

"THE ELDER SON"

Play in Three Acts by Lucienne Nepoly; English Adaptation by Frederick Fenn. Produced by Arrangement with Louis Mayer at the Playhouse, Sept. 15, by William A. Brady.

Charles Willoughby ..... Lumsden Hare
Mary Willoughby ..... Cynthia Brooke
Hubert Willoughby ..... Eric Maturin
Fanny Willoughby ..... Madeline Moore
Richard Burdon ..... Norman Trevor
George Burdon ..... Robert Adams
Betty ..... Edna Hopper
Mrs. Harley ..... Irby Marshal
Dorothy ..... Nell Compton
Sam Burdock ..... Edward Walton
Maid ..... Cynthia Latham

Amid the plethora of exciting romance and rampant farce with which the season was ushered in, "The Elder Son" stands out for kindly interest and admirable acting as something out of the ordinary, significant, artistic, elusive and ethical. There is a charm about this performance that, while it may not take the masses by storm, will leave an enduring impression on the minds of those who insist on something more than theatrical situations and conventions. In a word, it is a play that entertains you from the rise of the curtain to the fall.

I have no quarrel with those who write melodrama about smugglers, war, criminals and crime hunters. But I have a special kind of liking for a writer who can beguile my interest without the reinforcing aid of scenery and spotlights.

The story of "The Elder Son" is elusive, and a recital of it will fall far short of doing it justice. It is not the story, but the characters through whom the story develops, that count.

Mary Willoughby, a widow with two sons, has married for the second time Charles Willoughby, a widower with a son and daughter. Her elder son, Richard Burdon, has gone abroad as a protest against his mother's remarriage. Yet she has lived very happily with her second husband. Now Richard comes home again after eight years, and the first person he meets is his little half-sister, Betty, a mite of a child, the result of the second marriage, who is soon caught between the nether and upper millstone of the friction among all members of the family, and is made to play a pathetic part in it all.

Richard soon has the family in a jar, although, a gentleman inbred, he has no such desire. The controlling passion of his life, however, is love for his mother and his grief over her remarriage. He becomes the disturbing element in the peaceful family, and causes a general estrangement. What he does not know is that his brilliant father was not altogether the angel Richard pictures him.

But bye and bye a new factor enters in the person of the winsome young widow, Mrs. Harley, for whom Richard had a strong sentiment prior to his departure, and who married and became a widow during his absence. The old love is quickly revived; but as Mrs. Harley in her own hearty way points out, her case exactly parallels that of his mother. She has a son. "How can I marry you if I must look forward to a fateful day when my son will accuse me, as you do your mother, of abandoning him for a man I love?" And she gives Robert the modern idea that—putting it mildly—marriage is a necessity to women even more than a convenience. And upon this a gleam of light seeps through his befogged brain. "That's what mother meant," he comments on her explanation which left something to be explained. But he begins to understand that he can't ask one standard of morality of his mother and another of Mrs. Harley, whom he loves, and right there he gives up, and in the dark we witness, as he and Mrs. Harley do, from behind the door, how Willoughby steals to his wife's apartments and calls her to walk into the moonlit garden, with his arm about her waist, uncon-

colony of witnesses. For even Richard could not permanently estrange them.

The interest in the play is divided between the individual charm of the action and the delightful manner in which these English players interpret it. The two principals in the story are the mother and son, and here I want to cast roses at the feet of Cyrilla Keating and press laurels on the brow of Hassam Tyrone for the significance and the beauty of their performance. Mrs. Keating, particularly, in a difficult role, impressed herself upon the audience as an artist of refined methods, deep feeling and an exquisite command of all the finest powers of her profession. Mr. Hare, too, as Wilmington; Robert Adams, as the [illegible] and Miss Macneal as Mrs. Hanley are remarkably interesting in their parts. And as a whole I should call this one of the most absorbing performances we have had presented in a twelvemonth or more.

"CARMEN"

The Century opera company on Tuesday evening followed "Romeo and Juliet" with Bizet's "Carmen." On the whole the performance was consistently commendable.

Josiah Zuro made his first appearance as a Century conductor and created an excellent impression. His work was authoritative and animated. "Carmen" presents wide scope for effective stage pictures. Jacques Coini took full advantage of his opportunities and his handling of the stage—in the color and action he injected into it—deserves unusual praise.

Kathleen Howard and Morgan Kingston were the Carmen and Don José. Miss Howard makes a conventional and uninteresting Carmen, although her voice shows improvement over last season, while Mr. Kingston is a stolid and unsentimental soldier lover. His singing improved throughout the evening, and the "Flower Song" was well done.

Really the brightest spot in the performance was the Micaela of Myrna Sharlow, who substituted for Madame Melba at the Boston Opera House last March. Miss Sharlow has an agreeable voice, which she handles with facility. Louis Kreidler made a theatric Escamillo. Madame Albertina Rasch, the prima ballerina, aided materially in creating the atmosphere of the opera.

"A MODERN GIRL"

Comedy in Three Acts by Marion Fairfax and Ruth C. Mitchell. Produced by the Shuberts at the Comedy Theater, Sept. 12.

John Van Norden	Julius Steger
Mrs. Van Norden	Grace Reals
Robert	Edward Alexander
Henrietta	Violet Heming
Emily	Alice John
Harry Hamilton	Lee Baker
Matthew Judson	Frederick Burton
Billy Barton	Edward Lester
Thomas	Charles Allison
Watkins	Frederick Malcolm

It is a difficult task to classify the modern girl these days. Probably to be right up to the minute she must, at least, know the latest dances, sex novels, and plays with a spicy tang. This is a considerable feat in itself; but, then, is not the modern girl indefatigable in her efforts to keep abreast of the newest fads? According to the new play at the Comedy, the modern girl smokes cigarettes, dances the tango and maxixe, ridicules the old-fashioned morality of an elder sister, dotes upon Bernard Shaw, and, unchaperoned, visits at unseemly hours the apartments of a rich bachelor of notorious reputation.

To bring this modern girl to a saner and more old-fashioned outlook upon life required about a half hour of drama and two hours of dreary and grandiloquent sermonizing.

The authors started out to contrast the life of a modern butterfly of New York society with a less sophisticated but far happier sister who preferred the peaceful contentment of a farm to the mazes of the maxixe. This idea was progressing blissfully if talkily on its way when into the play entered the theme of racial discussion; a theme of such gigantic dimensions that plays far more promising than "A Modern Girl" have been wrecked in their attempts to solve its mysteries.

It appears that John Van Norden, a respected and honored citizen of hide-bound Knickerbocker aristocracy, finds himself in financial difficulties which threaten to wreck his apparently secure banking business. There is but one avenue of escape from embarrassment. He must borrow a sum from Harry Hamilsohn, an immensely wealthy but despised Hebrew. He humbles his pride and pays a nocturnal visit to Hamilsohn's apartment, little thinking that his daughter is paying a visit to Hamilsohn at the same time in order to display her physical charms in an abbreviated masquerade costume. Father, however, does not meet daughter, for she has been ushered out of the way in time. But the young woman's uncle, a lawyer, has seen her enter the house; and though he has acquired a reputation for shrewdness, he does not stop to question her motives. The suave financier in the meantime graciously tenders his good offices to Van Norden, seeing thereby long-sought opportunities of entering society.

The last act redeems the other two from a dramatic standpoint. The lawyer-uncle hurries to the Van Norden home and tells the older sister of the indiscretion he has witnessed. She in turn informs the father. But the father, instead of summoning the girl and asking her version, as one would suppose, sends for Hamilsohn. He perjures himself, but to no avail, for the father whips out the necessary revolver. Thereupon the Hebrew magnate asks for the hand of the imprudent girl, in order, as the father says, to set her right before the world. In the end the indiscretion is explained as a foolish prank, the father becomes satisfied that his creditor is sincere, and the girl finally accepts the proposal of marriage.

The cast performed heroic work with the limited opportunities presented. Violet Heming brought an interesting personality and a wealth of good looks to the title-role. Though the role was an unsympathetic one, she played it for all it was worth. Julius Steger gave a creditable performance of Van Norden, though he was wofully miscast. He never suggested for a moment a gracious and substantial member of New York's old aristocracy. Alice John played the old-fashioned sister with naturalness and restraint. Grace Reals was effective as the impossible wife. Lee Baker as Hamilsohn was consistently suave and self-assured. His performance was the best of the evening, though he could not at all times escape the theatricalism of his lines. Frederick Burton played the lawyer in a somewhat lugubrious manner, and Edwin Nesander was amusing as a flippant young beau.

AT OTHER HOUSES

CENTURY OPERA HOUSE.—"William Tell" and "Carmen." In the former opera the principals will include Lois Ewell as Matilda, Orville Harrold as Arnold, Henry Weldon as Walter Furst, Louis Kreidler as William Tell, Muriel Gough as Jemmy, Tell's son, Kathleen Howard as Hedwiga, and Alfred Kaufman as Gessler.

GRAND.—Julian Eltinge in "The Crinoline Girl." Mr. Eltinge's supporting company this season includes Jeanne Eagels, Lotta Linthicum, Corrinne Barker, Nannis Palmer, Edward Garvie, Herbert McKenzie, James Spottswood, Joe Smith Marba, Charles Morrison, Walter Horton, and William Cushman.

STANDARD.—McIntyre and Heath in "The Ham Tree."

BRONX OPERA HOUSE.—"Potash and Perlmutter."

ACTORS' EQUITY ASSO'N

Resolution Passed to Gain from Managers Greater Respect for Contracts

At the last meeting of the Council, held in the Association rooms, Suite 606, Longacre Building, on Sept. 14, the following members were present: Mr. Francis Wilson, presiding; Messrs. Coburn, Cope, De Angelis, Ellis, Kyle, Mitchell, Purdy, Stewart, Turner, Westley, and Wise.

New members elected:

Maurice Barrett	Isabel Richards
Rotana Barton	May Robson
Ruth Blackburn	Julian Rose
Maida Lee Fossate	Zelda Sears
Corliss Giles	Pearl Sindelar
Carolyn Lilla	Olive Skinner
J. McCarthy	Julius Tannen
Lionel Pape	Julia Walcott
Chas. J. Pierson	

While the association does everything in its power to settle claims out of court, it does not follow that it fears to submit a case to adjudication. In truth, we have been disappointed in at least two instances, that the defendants refrained from going to trial because the points involved should be decided once and forever and a test case is much to be desired on the part of actors.

A member recently asked that our counsel take a suit out of the hands of another attorney. Our counsel made it clear that it was against the ethics of the legal profession for him to supplant another lawyer in the service of a client until that lawyer should be consulted, and be acknowledged that his retirement is rightful. Is this not a useful example for the profession of acting?

Let us mention here that a complaint has been filed with us by one member, who asks that another member who has just made a managerial venture be officially reminded of a delinquency in salaries for which he is responsible. The exchange of statements has been perfectly kind, reasonable, and fraternal. The matter will be adjusted without friction.

An attorney from a distant city wrote us because, as he said, "I am told your association preaches equity." He charged that one of our members had failed to keep a stock engagement, for which he contracted, and, worse still, had not returned money that was advanced him by the writer's client. We addressed the accused member and received a candid, manly reply, showing that sixteen days' notice had been given the manager because of changed conditions in the engagement, and a check for all cash advanced had been sent as soon as practicable. We forwarded the member's letter as a complete answer to the attorney's query.

The office is pleased to acknowledge the receipt of Mr. Oliver Morosco's latest form of contract, which eliminates the half week's salary clause.

So many instances of the ignoring of written contracts have been reported that the following resolution has been unanimously passed by the Council, and mailed, as provided, to managers, viz. to wit.:

Whereas, A contract in writing is recognized throughout the civilized world as prima facie evidence of obligation on the part of those who make it; and

Whereas, Complaints are being repeatedly filed by members of the association against managers whose offices have issued contracts for whose fulfillment there is not even a pretense; and, that in most cases the engagements are shown to have been for parts in established plays where the conception and "business" are set; and

Whereas, It happens frequently that the complaining members have been employed in other companies by the same managers; and, therefore, their stage personalities and effectiveness are known to them; and,

Whereas, The complaining members were given such written contracts last Winter or Spring, and have therefore considered themselves bound thereby, and, in some instances have declined other offers of engagement before learning that their contracts would not be respected; now, therefore,

Be It Resolved, That in the opinion of the Council of the Actors' Equity Association it is not reasonable to suppose that the manager himself, in the case referred to, has deliberately chosen to lay himself liable to the charge of bad faith. The Council prefers to believe that the manager has allowed himself to be misled by careless, irresponsible, or inexperienced employes, who should not be trusted to select casts, and the secretary is instructed to send each manager concerned a copy of this resolution, that he may be apprised of this reprehensible practice, and one that it is planned. At the same time the Council earnestly expects managers to report to it any cases wherein members of the A. E. A. are derelict in the observance of any contracts they may sign.

By order of the Council,
HAUCK MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

WARFIELD TO OPEN OCT. 5

David Warfield's second season in "The Auctioneer" will open Monday, Oct. 5, at Trenton, N. J. His tour will take him to the Pacific Coast after playing the principal cities of the South, and extending through Texas, where "The Auctioneer" has never been played. Mr. Belasco has re-engaged practically the same cast that supported Mr. Warfield last season, including Marie Bates.

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Hostilities Abroad Drive English Plays Here for First Night Approval

If the war abroad has not materially affected the general theatrical situation in this country, it certainly has in the cities of Europe; and present indications are that there will be a shifting of practically all the dramatic capitals abroad to New York.

The westward movement has already begun, and a number of productions originally scheduled for London now have New York as their objective. An instance is the new play, "Evidence," which is shortly to be seen in this city. C. Audrey Smith, who is to head the company here, bought this play some time ago from the authors, J. and L. du Rocher Macpherson, and negotiated for its presentation at one of the leading theaters of London. Then war suddenly broke out, and Mr. Smith was compelled to cancel his arrangements and make others. He at once communicated with New York, where he had planned to present "Evidence" later, and asked that the American production be given at once. The proposition was taken up by the Shuberts, Winthrop Ames, and William A. Brady, and after some further adjustment all shared on the managerial end for the New York production. Therefore Mr. Smith, together with Haidee Wright, Viva Birkett, Reginald Sheffield and a few other players whom he had already engaged for the intended London premiere, sailed for America on the White Star liner *Cedric*, arriving here Sept. 4. Miss Macpherson, one of the authors, is now in this city, assisting at rehearsals.

The presentation of the Louis N. Parker dramatization of "David Copperfield" by the Lieblers in New York before the London opening, which was to have been held first, is another indication of the trend of English theatricals, while the production here of Frederick Fenn's version of "The Elder Son," from the French, before its appearance in a London theater, is one more.

Local managers do not feel that the move will bring them into unfair competition; instead, they welcome it as a sign of exceptional prosperity, for in place of having too many theaters here, as was the complaint last season, there will not be enough playhouses to accommodate all the attractions.

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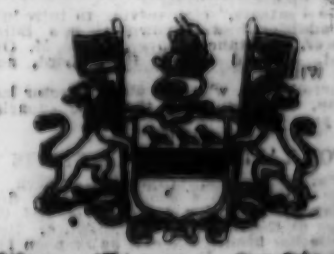
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MEYERS MAKE UP

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

John Craig lives in Boston. He is the man who works out for the Castle Square Theater in that city, plays which rarely fail to make the Castle Square attractions a little above the average. Craig does things. You hear about people of that sort, but you don't find them every day. Another description of Craig was given by THE MIRROR'S Boston correspondent in his letter of Sept. 16, to wit: "He does something that accentuates the difference between his aims and those of the usual stock director."

Whatever Craig does stands nearly finished when it leaves his hands. Shakespeare, as mounted by Craig, is different. So is any play he puts on. He takes a Harvard prize piece, and if it lacks anything necessary to make it breathe, Craig injects the trick. It is recalled that "Kindling," as played in New York, was short on something. It went to Boston and Craig felt of its pulse, and when it was presented this week it seemed to have that indefinable touch which Craig applies. Pass it along that men of this type are not looking for jobs.

WADSWORTH STOCK CO.

"The Thief" Started the Season Saturday Night—Plays Ahead

The regular season of the Wadsworth Theater Stock company opened Saturday night, Sept. 19, in Henri Bernstein's play, "The Thief," with the following people in the cast: Marie Louise Voysin, Warda Howard; Isabelle Lagardes, Henrietta Goodwyn; Richard Voysin, John Lorens; Raymond Lagardes, Carroll Daly; Fernand Lagardes, Jerome Renner; and Mona. Zambault, Nell Pratt.

The performance continues through the week.

M. S. McCellan's "Glittering Gloria" will be the second offering, to be followed by such New York successes as "The Escape," "The Fortune Hunter," "The Ghost Breaker," "Bought and Paid For," "Fine Feathers," etc., serving to introduce the additional well-known players Edith Spencer, Constance Glover, Grace M. Oliphant, Richard Ogden, Risse Lord, and Bert Wilcox.

Carroll Daly, who was stage director last season, will return in the same capacity this year.

PORTLAND, ORE., STOCK STARTS

PORTLAND, ORE. (*Special*).—"Such a Little Queen," as a comic opera (at first a play by Channing Pollock), opened the season at the Baker Theater, Sept. 6. Robert Gleckler headed the cast as Stephen IV., King of Bosnia. It was a banner night for the new stock company at the Baker. The other characters were represented by Charles Halton, William H. Powell, Bandon Evans, John Adam, Harry L. Fraser, Walter Gilbert, Walter Siegfried, Cora Belle Bonnie, Helen Travers, Mary Edgett Baker, and Janet Young. The audience was the top-crust of Portland society. Manager Baker's reception was one he will remember all his life. JOHN F. LOGAN.

BROOKLYN STOCK NOTES

Edna Archer Crawford made her first appearance as leading woman at the Grand Opera House Stock company, in "Alias Jimmy Valentine," Sept. 14-19. Noel Travers gave an exceptionally strong performance of the title-role. Miss Crawford's portrayal of Rose Lane was of high order. William Elliot as the detective and George Carleton as Bill Avery scored in their parts.

"One Day" was last week's attraction at the Lee Avenue Theater. Claud Payton as Paul and Phyllis Gilmore as Opal won favor with the patrons of that playhouse. Rollo Lloyd, Lynn Osborne, Warren Hill, James T. Morey, Henry E. Herbert, Bobby Livingston, Chester Aldridge, George Graham, Katherine Webb, Charlotte Wade Daniel, Dagmar Leuette, and Eleanor Bennett were included in the cast.

James Rennie is basking in popularity with the patrons of Keith's Gotham Theater after his masterful portrayal of the title-role of "Broadway Jones," which was last week's attraction at the popular East New York playhouse. Carolyn Elberta gave a delightful performance of Josie Richards, as did Lee Harvey of Robert Wallace. Fayette Perry won favor with a musical specialty. Lavinia Shannon, Florence Pinckney, J. Francis Kirk, Wilmer Bentley, William Amsdell, Harian Briggs, and R. E. Heiland set a new standard for Gotham support. J. LEROY DAVO.

MOUNT VERNON, N. Y., STOCK

Ira Hards, manager of the Westchester Theater, Mount Vernon, N. Y., opened his house Sept. 21 with "Bought and Paid For." The stock company comprises Ina Hammer, Wayne Aney, Isabel O'Madigan, James Ashley, Halbert Brown, Margaret Prendergast, Earl Grant, and Allen Reese. Manager Hards will try out several new plays before the season closes.

GAYETY STOCK, HOBOKEN

"Shepherd of the Hills" was well acted by the clever stock company at the Gayety Theater, Hoboken, Sept. 14-19, to very good business. The new stage director, R. Ross, showed a master hand in the production. Enid May Jackson as Sammy Lane, Julian Noa as young Matt, Norman Houston as Preachin' Bill, Mary Balzar as Pete, William H. Malone as Dad Howitt (the latter two are newcomers), Elizabeth Fox, Frank Kenmore, and Frank Lane were all delightful in their parts in this beautiful mountain romance. WALTER C. SMITH.

SCRANTON, PA., STOCK

The stock season at the Poli, Scranton, Pa., closed Sept. 5 with "Ready Money." The company moved to the New Academy and opened the Winter season Sept. 7 with "The Escape." A number of changes were made in the company as follows: Walter Richardson, Norna Elliot, Helen Gillingwater, Arthur Buchanan, Minnie Williams, Selmer Jackson, Doan Borup, Kirwin Wilkinson, Morton L. Stevens, Mary Hill, Augustin Glassmire, director, assisted by James Brennan, and Thomas Wirth, scenic artist.

MARION RUCKERT. *Hall's Studio, N. Y.*

Miss Marion Ruckert is an acknowledged favorite in the field of stock. This means that she has talent. She has the necessary adjuncts, pluck, temperament, youth, a winsome beauty, tact and ambition. When she was at school she had a yearning for the stage. Her first experience in the profession was on the road, and the man or woman who lives out that experience is on the way to the heights. When this experience was over Miss Ruckert was offered leading business at the Gotham Theater, Brooklyn, and that kept her near home; this she liked, because she is a devoted daughter and wanted to be in touch with her mother. After her success in Brooklyn she was offered and accepted a stock position at Stapleton, Staten Island, and from the latter place she was engaged for Hoboken. By this time she was in demand and was forced to heed the call, although it took her away from her home life in Brooklyn. She went to Pittsfield, Mass., and then she was induced to go to Vancouver, B. C. It was a long jump, but she made it. She came back successful and became the leading woman of the Empire Stock company at Providence, R. I., and now she is in St. Louis, having just opened in the Park Theater Stock company in that city. She made an immediate and favorable impression in St. Louis.

STOCK NOTES

The Orpheum Players opened its second stock season in the refurbished Orpheum Theater, Reading, Pa., in two performances of "The Only Son." Miss Virginia Mann is back again as leading lady. After the first performance the company held a reception in the foyer of the theater. The managers are Wilmer and Vincent.

"The Fortune Hunter," by the Princess Stock company, opened the season in Des Moines, Ia., Edward C. Woodruff appearing as leading man.

The Wisner Opera House, Eldora, Ia., J. Doug Morgan Stock company, one week's stand Sept. 15; good company; capacity house; S. R. O. last three nights.

Richard Ogden has been engaged as second man at the Wadsworth Theater, New York, opening in "Glittering Gloria" Sept. 28. Mr. Ogden has just returned from Baltimore, where he was specially engaged for the Poli Stock company, after a Summer season with the Orpheum Theater Stock in Montreal.

Alice Baker left New York Sept. 12 for Des Moines, Iowa, and opened with the Princess Stock company Sept. 20. This is her first Western engagement.

Nina Taylor has been playing with the Taylor Tabloid Stock company at Newton, N. J., during the illness of one of the members of the company.

Charley Reilly's clever stock company closed its Summer season at the Hudson Airdome, Jersey City, Sept. 9, in "Lena Rivers."

Miss Ruth Hewitt, a well-known ingenue of Cleveland, O., has returned from a successful season in the West with one of the leading stock companies. Miss Hewitt is contemplating joining one of the stock companies in Cleveland.

Jessie Brink, the clever character woman of the Huntington Players, St. Paul, has gone through her roles for the past fortnight with a heavy heart, as her only son, eighteen years old, who resides in Galveston, recently met with a serious accident while riding in an elevator. Young Brink is in a hospital in Galveston, and while out of danger perhaps will emerge from his illness a cripple. Mr. Brink was in the employ of the Gulf, Colorado and Santa Fe Railway Company.

Martin Toohey has resigned as manager of the Scenic Theater, in Providence, R. I., and has been succeeded by Thomas Mulgrew. Mr. Mulgrew was formerly with the Empire Stock company, and the shows he has put on since taking charge of the Scenic and his own work in the cast have made him a prime favorite with patrons.

The Donnellan Stock company opened at the Princess Theater, Tacoma, Wash., matinee, Sept. 13, in "The Fortune Hunter," with Verne Layton and Genevieve Blinn playing leads. Others in the new organization are: Guy Usher, Nina Gilbert, Jimmie Norton, Florence Spencer, Mike Hooley, Dave Williams, Marie Van Tassell, and Bud Williams.

SAVOY, FT. WORTH, TEX.

The Savoy at Ft. Worth, Tex., opened Sept. 7 with the Players company under the management of Charles Oliver, in "The Spendthrift." Genevieve Russell and Frederic Hand, leads, supported by Evelyn Kincaid, Gertrude Stone, "Sport" North, McLean Gates, Bert Ray, and Frederic Clark, the director. High-class royalty plays only will be produced.

POLI CO. IN BALTIMORE

"The Gamblers" Well Played—"Madame X" the Current Week

BALTIMORE (*Special*).—Charles Klein's "The Gamblers" was given a production by the Poli Players week of Sept. 14-19, and attracted splendid houses. As a majority of the characters are male, the feminine contingent of the organization was in the background, with the exception of Grace Huff, who played the part of Kate Darwin, which brought fame to Jane Cowl. The principal roles were in the hands of Forrest Orr, A. S. Byron, Herbert Dobbins, Burke Clarke, Joseph Sweeney, and Edmund Elton. The performance throughout was rather evenly balanced, each player fitting well into the picture. Mr. Elton deserves a word of individual praise for his very excellent work in the role of George Emerson. He is one of the most conscientious, versatile and capable actors now in stock.

Miss Grace Huff shared honors with Mr. Elton. She is an extremely capable actress and possesses a charming personality, and her stage presence is unusually good. Week of Sept. 21-26 "Madame X" will be given its first production in Baltimore in stock, and it will serve to reveal some of the members of the company in a new light. I. B. KERIA.

A CHICAGO GIRL IN CANADIAN STOCK

Miss Irene Summerly, a Chicago girl, has been engaged to head the English stock company at the Academy of Music in Halifax, N. S. A few years ago Miss Summerly was a high school pupil in Chicago. After this she spent a year at Chicago schools of dramatic teaching. Since then she has been with traveling companies in "Bought and Paid For," "The White Sister," "Green Stockings," and "The Lion and the Mouse." Her brother-in-law, N. B. Johnson, is trainer of the University of Chicago athletic teams.

OPENING IN NORTH ADAMS, MASS.

The Bijou Players opened the season at the Bijou Theater, North Adams, Mass., week of Sept. 16, presenting "Our Wives." Miss Beulah Watson is the leading lady; Robert Le Seuer, Miss Effie Dapling, Miss Gleason, Miss Temisart, Perry Hopper, Mr. Fried, and Mr. Bollinger are in the company. The executive staff of the Bijou is composed of representative citizens of North Adams. B. W.

BAYONNE, N. J., STOCK

The Trahern-Edwards Stock company opened the season at the Broadway Theater, Bayonne, Sept. 14, when "What Happened to Mary" was presented Sept. 14-19, to good patronage. The company is a very good one, with Rita Knight and Walter Marshall in the leads, assisted by Luella Morey, Herbert Kellers, Ada Dalton, Rowland G. Edwards, Hal Briggs, Julien Barton, Margaret Carroll, and Russell Parker.

POLI'S PLAYERS AT NEW HAVEN

The new stock company which opened at the Hyperion Theater, in New Haven, Conn., Sept. 14, is composed of the following members: Irving Cummings, leading man; Iona McGrane, leading lady; Sylvia Starr, Frances Williams, Bella Cairns, William Bonney, Harry Bewley, and Malcolm Owen. Frank Armstrong is stage director.

GOSSIP

Maude Adams has begun rehearsals for her coming season, which will be one of the longest she has ever undertaken in point of time consumed and cities visited. Throughout the tour she will present "The Legend of Leonora," reaching San Francisco in time to give the play during the Panama Exposition.

John Willard, a native of Utah, grandson of Brigham Young and son of J. W. Clawson, artist, of New York city, and whose mother was a noted actress in Utah, and a daughter of Brigham Young, is now with De Wolf Hopper. Mr. Willard recently appeared in the company in Salt Lake.

Melville G. Rosenow sailed from England on the *Lusitania*, Sept. 19, for New York. He has secured a sketch in London in which he will appear during the present season.

Evelyn Watson has been engaged to play Helen Steele, the leading role, in "The Misleading Lady." Miss Watson previously was playing Valeire West in "The Common Law," under Mr. Woods's management.

David Belasco has arranged for Robert Warwick, who played the leading male role in "The Secret" during Frances Starr's engagement at the Belasco Theater last season, to appear again in the same capacity with the actress, whose tour in the piece this season is limited to ten weeks. At its conclusion Miss Starr and Mr. Warwick will appear in a new Belasco production.

Marguerite Leslie, who played Henriette in "The Secret" last year, has arrived in New York from London. Miss Leslie was in Marienbad when war was declared. She was to have played the leading role in this Fall's Drury Lane production, but the war caused the cancellation of the play.

VETERAN ACTOR DEAD

Story of Phil Margetts, Eighty-five Years Old, Pioneer Player of the West

Phil Margetts, eighty-five years old, Utah's oldest and best loved actor, died in the L. D. S. Hospital, Salt Lake City, Sept. 1. It was the sixty-fourth anniversary of his arrival in Salt Lake valley. His death was due to old age.

Mr. Margetts was born in Warwickshire, England. He joined the Mormon Church in 1840 and came to America in 1850. In this year he joined the only dramatic club then in Utah. There was no theater building in Salt Lake at that time, and the club gave its performances in an improvised house, the roof of which was composed of twigs and willows.

The first play presented was "Robert Macaire." In 1851 he assisted in reorganizing the company under the name of the "Deseret Dramatic Association," which remained intact for many years. In 1852 the building erected by Brigham Young and called the Social Hall was turned over to Mr. Margetts, and for several years he gave the citizens a good run of plays.

In 1857 Mr. Margetts went to Europe on a mission for the Mormon Church, the company going from Utah across the plains afoot and pushing handcarts. On his return, in collaboration with Mr. H. E. Bowring, a small theater was constructed from part of a dwelling house. This house was the first that might rightly be called a "theater," as all previous places had been erected for religious or other purposes.

At one time Brigham Young and family attended the theater, and the visit resulted in Mr. Margetts being taken into counsel with Brigham Young and later in the erection of the Salt Lake Theater, which to this day is found as efficient as any newly built house, both as to size and appointments.

Mr. Margetts was a classic. Fun and pleasantries fairly oozed from every pore. On and off the stage he was essentially a "grouch" eliminator.

In his early days Mr. Margetts was a blacksmith. He worked at the forge by day and acted by night.

His grave in the city cemetery of Salt Lake is near the resting places of Couldock, John S. Lindsay, Nellie Colebrook, T. A. Lyne and others of histrionic fame. Truly a goodly company.

The home of Albert E. Margetts, the son with whom Mr. Margetts lived in recent years, is on the ground of the old homestead where Mr. Margetts settled when he first came to the valley and married Miss Elizabeth Bateman.

Mr. Margetts is survived by nine children, thirty-eight grandchildren and seven great-grandchildren. The children are Philip, Jr., of Preston, Idaho; Mrs. E. P. Mulhall, of Idaho Falls, and George E., Frederick, Charles P., David, Albert E., Miss Minnie Margetts, and Mrs. Elizabeth Rudd, all of Salt Lake.

C. E. JOHNSON.

A FIRST NIGHT IN BROOKLYN

"The Stronger Magnet," by Good Players at the De Kalb, Is Weak

Brooklyn had a first-night on Sept. 14, at the DeKalb Theater, but it will not occupy any conspicuous position in theatrical history. It was the premier performance of Howard Hall's drama, "The Stronger Magnet." The play as a whole is crude, talky and ineffective, and seemed to lack that true dramatic ring which is so essential to the present day successes. The story has to do with a supposedly great politician, his wife, daughter, and mistress. There is nothing new about the theme, as the same complications were pretty well thrashed out in "The Family Cupboard." The acting in general was far above the opportunity afforded the members of the cast, especially that of Helen Holmes. Dorothy Dorr and Adele Rolland made the best of their assignments, while the author's portrayal of the attorney was pleasing. Edward Emery's interpretation of the politician was unquestionably the weak spot of the production.

The cast:

John Darcy	Edward Emery
Mary Darcy	Dorothy Dorr
Doris Darcy	Adele Rolland
Sarah	Annie Ashley
Richard Ames	Otto Kruger
Raphael Hartley	Howard Hall
Alberta West	Helen Holmes
Mr. Randall	Thomas Irwin
Sammy Lenz	Hal Perkins

"To-Day" made its first appearance in Brooklyn at the Majestic Theater and drew to almost capacity business throughout the week, Sept. 14-19. The leading male role was played by Edmund Breese instead of Edwin Arden, who originated the part. Marie Wainwright, of the original company, was also included in the cast.

"Potash and Perlmutter," with Julian Rose and Julius Tannen in the principal roles, was the attraction at the New Montauk Theater. In spite of the many changes the cast is strong. The offering enjoyed capacity business.

"Cabiria," D'Annunzio's remarkable film spectacle, was transferred to the Crescent Theater for the week. J. LEMOY DAUB.

CREDITORS CLOSE A PLAYHOUSE

A general creditor's bill has been filed against the Knoxville, Tenn., Theater Company, which operated the Bijou Theater, and a receiver's sale of all fixtures and stage properties will take place Sept. 24. The above company has been operating for a number of years and has offered every style and price of amusement from tabloid musical comedy to Keith vaudeville and legitimate productions. The house seats 1,800.

KNOXVILLE, TENN. (*Special*). — Al. G. Field's Minstrels opened the season at Staub's Sept. 11, to a S. R. O. house. Billy Clifford pleased a good big audience Sept. 10 in "Believe Me."

CHARLES E. KRUTCH.

"BENJAMIN FRANKLIN"

David Bispham to Star in New Play by Louis Evan Shipman

David Bispham is going to forsake music for the drama this season. The well-known baritone, formerly of the Metropolitan Opera, later of the concert, vaudeville and lecture stage, is going to portray Benjamin Franklin in a new play of that name based on the life of the famous American, and written by Louis Evan Shipman. It will be the first time Mr. Bispham has ever faced an audience without singing. The play was written for him and the singer has expressed his satisfaction with it. Mr. Shipman and Mr. Bispham will be jointly interested in the production, which will be made in December.

"THE SHADOW"

Ethel Barrymore to Appear in New Play by Niccodemi and Morton

Ethel Barrymore will begin her season under the management of Charles Frohman early in December in a new play, "The Shadow," by Dario Niccodemi and Michael Morton, authors of "The Prodigal Husband." The play was to have been produced next month in Paris by Madame Rejane, but owing to the war these plans have been abandoned, and Miss Barrymore will be the first actress to appear in the play on any stage.

HACKETT EXPECTS GOOD SEASON

PETERBOROUGH, ONT., Sept. 20.—James K. Hackett, supported by a good company, was slated to play "Othello" at the Grand Opera House on Sept. 11. The company arrived in the city and after a consultation with Messrs. J. J. Turner and Sons, owners of the theater, announced that the play would not be presented. The reason given was that the non-union stage hands could not be trusted to handle the scenery. It was rumored that the production was canceled because of the small seat sale, but this was denied by Mr. Hackett, who said that while Peterborough was a nice city he did not intend paying it a visit at the cost of several hundred dollars. He said to the Mirror correspondent that his Canadian tour so far had met with only average success, and that financially the production of "Othello" was not likely to be of very much value to the promoter.

Mr. Hackett opened his tour at Kingston a few nights ago, and this city is one of the first visited by his company. He claims that the production of any Shakespearean play on the scale he is presenting it cannot in this age be financially profitable. "The very announcement," said Mr. Hackett, "that an actor is playing in one of Shakespeare's dramas is a confession that he does not expect profits to accrue from the venture. So far the houses to which I have played have been only fairly large, but I anticipate a good season in spite of general depression."

ARMSTRONG.

"PASSING SHOW" TO CLOSE OCT. 3

The final performance of "The Passing Show of 1914" will take place Saturday evening, Oct. 3. On the following Monday the production will begin a three weeks' engagement at the Lyric Theater, Philadelphia, going thence to Boston.

On Monday, Oct. 5, or possibly two days later, the annual Fall production at the Winter Garden will be given its New York premier, rehearsals of which have been under way for three weeks. The title and cast will be announced later. The principal player, it is known, however, will be Al. Jolson, who has not been seen at the Winter Garden since February, 1913.

"CONSEQUENCES" IN REHEARSAL

Rehearsals have begun of "Consequences," the English comedy by H. F. Rubenstein, which the Shuberts are to present. The play was first produced at the Gaiety Theater in Manchester by Miss Horniman's company, and was then brought to London, where it was seen at the Coronet Theater. Intermarriage between Jew and Gentile forms the theme of the play.

The cast includes Mary Servoss, Saba Raleigh, Winifred Harris, Fania Marinoff, Elliott Dexter, Hubert Druce, Horace Braham, Gaston Mervale, and Leonard Mudie.

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JERSEY CITY

JERSEY CITY (Special).—"Cabiria," wonderful pictures, drew large audiences to the Majestic Theater Sept. 14-16, and were much appreciated. "Everywoman" Sept. 21-26.

Franklin Clifford, who put in the stock company at the Academy of Music here Labor Day, quit Sept. 15. The house will go into moving pictures for a time to allow Manager Frank E. Henderson a chance to put in something that will last and be acceptable to his patrons.

Keith's Theater continues to pack them in at every performance. Manager "Pat" Garry's programme Sept. 14-16 was composed of Dr. Carl Herrmann, a wizard of electricity; Scott Welsh and company in a capital sketch, Burton Holmes's travelette on India, House and Josephine in a dancing creation, Edgar Bixley, song and dance; Fremont, Benton and company in "Handkerchief, No. 13," a very good playlet. John Willard, the Farber Girls, John Hymes, Gillmore and Castle, Blanche Dese, and Lillian Goldsmith, and Burton Holmes Sept. 17-19.

The Golden Creek Burlesque company crowded the Empire Theater, Hoboken, Sept. 14-19, when Billy Arlington and Babe La Tour headed a very good company. Frank Dobson and Nellie Fiorette, the latter a fine singer, also divided honors. Al. Reeves's company Sept. 21-26.

The Hudson Theater, Union Hill, is playing to capacity business, with vaudeville and pictures changed twice a week. Sept. 14-16 the Shirley Lawrence Trio presented parts of the opera of "Fra Diavolo" in excellent style; Dan Harrigan, a pleasing ventriloquist; Emma Stevens, a good singer; the Leffel Trio, gymnasts. Sept. 17-19 the six Berlin Madcaps, dancers; Julia Edwards and company, sketch; Warren and Francis, song and dance; the Kemps, musicians. The house went back Sept. 21 to big time vaudeville of nine acts, and allowed smoking in the balcony.

Jersey City Lodge of Elks is preparing for a mammoth male and female minstrels (composed of members and their lady friends), with your correspondent as coach and interlocutor.

Walter A. Garyn, the resident manager of Keith's Theater here, objects to being nicknamed "Doc," so he has been dubbed "Pat," and he responds without a murmur.

At the Orpheum Theater Sept. 14-19 Manager William C. Hughes offered a splendid bill to very good business. The big act on the bill is Herman Lieb and company in "Doze." Sam J. Curtis and company, the Belmonts, clever gymnasts; Westos and Marlo, the two Italians; the Emerald Trio of singers and musicians, Three Rays, singers and dancers; Mr. and Mrs. La Costa in a sketch, and the Edwin Eoeller Trio of acrobats.

The executive staff of the Majestic Theater is made up of Frank E. Henderson, president and manager; Fred Klein, secretary; Carr McAdow, press representative; John Bunnell, house manager; E. Lansdale, stage manager; William Moran, advertising agent; Harry Tryon, property man; Fred Fied, electrician; L. W. Hardcastle, chief usher; Louis F. Dittman, orchestra leader.

Carr McAdow is again house manager of the Academy of Music, where he is kept busy.

Through the courtesy of Manager Frank E. Henderson the children of the Home of the Homeless enjoyed the photoplay, "Cabiria," at the Majestic Theater (matinee) Sept. 16. The youngsters were very enthusiastic.

William Ferguson, of this city, for many years trap drummer in New York, is now occupying a similar position at the Gayety Theater, Hoboken.

WALTER C. SMITH.

KANSAS CITY, MO.

KANSAS CITY (Special).—The Auditorium Stock put on "Little Miss Brown" for their second week Sept. 13, opening to excellent business. The refreshing comedy allowed Miss Ann O'Day, the new leading woman, some splendid opportunities, of which she took full advantage. E. J. Ratcliff was also good in the part of Richard Prentice, while Vesta Farrell, Isolde Lillian, Harry Hollingsworth, Clay Clement, and Frederic Manatt were well cast in other roles.

"Held by the Enemy" Sept. 20-26.

The Grand had "Annie Laurie" for the week Sept. 13-19, playing to a very satisfactory week's business. The play is by Edward E. Rose and is one of noble sentiments as well as replete with beautiful lines. It was well played by a company in which Hazel Kelly in the title-role, George L. Brown as the villain, and Joseph Kelvin as the father were the stars. Neil O'Brien's Minstrels Sept. 20-26.

The Shubert had another week of the "movies" Sept. 13-19, a feature film of the play "Damaged Goods" being the attraction. The regular season opened Sept. 20 with Margaret Illington in "With the Law."

The Orpheum opened its season Sept. 13 to two capacity audiences. The feature was the playlet "Wronged from the Start," which was well received. Other acts included Odiva, Corbett, Shepard and Donovan, Australian Woodchoppers, Marga De La Rose, Kaufmann Brothers, and the Ki-Mo Sisters.

The Eleven Kiskaid Kitties were the toplifters of the Empress bill Sept. 13-19. Other acts also pleased.

"The Belle Maids" held the boards at the Gayety Sept. 13-19 to a good week's business. George Spiss and Etta Pillard were featured.

"The Tango Queens," with Tom Corse and Princess Zenoa featured, were the Century attraction Sept. 13-19, pleasing good-sized audiences nightly. "The City Belles" Sept. 20-26.

D. KENNY CAMPBELL.

PITTSBURGH

PITTSBURGH (Special).—Jack Lait's comedy, "Help Wanted," proved a good drawing card at the Alvin Sept. 14-19, the principal role being in the hands of Henry Kolker. Grace Valentine (formerly a member of the Davis Stock company here) was praiseworthy as Gertrude Mercer. In the cast among others, were Charles Ruggles, Lillian Elliott, and Alice Patch. "A Pair of Sixes" Sept. 21-26.

"The Rule of Three" provoked much merriment at the Nixon week Sept. 14. Katherine Grey received first honors and was supported by a good cast including Ada Deaves, Will Archie, and Virginia Nordeo. Mrs. Fiske in a new play, "Lady Betty Martingale; or, The Adventures of a Lively Hussy" followed.

The Lyceum had "Excuse Me" week Sept. 14-19 and drew splendid houses. Jerry Hart, George Berry, Graham W. Vesley, Belva Morrell, and Lillian Dilworth are credited with some good work. Rose Melville in "Sis Hopkins" followed.

At the hearing of a civil suit in the United States Court last week it was disclosed that the Pitt Theater Company has a two years' lease of the Pitt Theater, at an annual rental of $36,000. It is rumored that a stock company will again be housed in this playhouse the coming season.

Mercedes and Mlle. Stantons headed the bill at the Grand Sept. 14-19. Bert LaMont and his Six Cowboys, Ray Samuels, and Comfort and King were on the bill. Irene Franklin and Bert Green are the headliners Sept. 21-26.

"The Girls from the Follies" was the attraction at the Victoria Sept. 14-19; the Gayety had Ben Welch and company. The Bowery Burlesquers is the next attraction.

The Progressive Circuit of burlesque has secured the Academy for their Pittsburgh house, which opened Sept. 21 with Jean Bedini's "The Frolicques of 1920."

D. JAY PACKINER.

MINNEAPOLIS

MINNEAPOLIS (Special). — Richard Walton Tully brought his beautiful production of "Omar, the Tentmaker," to the Metropolitan Sept. 13-19, in which Guy Bates Post did splendid work as the poet. Business was excellent. "Seven Keys to Baldpate," with Cyril Scott, followed.

At the Shubert, the new Wright Huntington company gave an excellent production of "The Woman." Charles Gunn, Bert Walter, Teresa Dale, and Kathryn Browne had the leading roles, while Edwin Dalley, Edward Tilburne, Raymond Wells and their others were well disposed. The company is nicely balanced and is proving popular with the audiences which had watched the productions of the Bainbridge company for the last fifteen months. That there will be a stock war is expected by the announcement that A. G. Bainbridge, Jr., will reopen the Bijou Oct. 11 with stock. Florence Stone is to return as leading woman, but the rest of the company is not announced.

At the Orpheum, an indifferent bill was headed by Sidney Ellsworth and Walter Ross. The Gaiety had Gus Fay, and the other theaters vaudeville and pictures.

The New Palace, which has been built on Hennepin near Fourth Street, at a cost exceeding $600,000, is to be opened the last of the month with pictures and vaudeville.

Rose Bender, who was with Annie Russell in "Much Ado About Nothing," and has been leading woman in several Eastern stock companies, is to head the school of expression at Stanley Hall this year.

CARLTON W. MILLER.

MONTREAL

MONTREAL, (Special).—Bruce McRae appeared at His Majesty's Sept. 14-19 in "Nearly Married." Mr. McRae gave a splendidly natural performance, and was ably supported by Antoinette Walker as Betty. "Kismet," featuring Charles Dalton, Sept. 21-26.

The Orpheum presented an exceptionally good bill Sept. 14-19. Bertha Creighton, supported by William Webb and Dollie Davis (Mrs. Webb), who were such favorites here in stock, gave an exceedingly clever sketch by Wilfar Bowman, entitled "Our Husband." Mr. and Mrs. Fred Voelker and company in Una Clayton's comedietta, "The Wanderers," have an exceedingly artistic act, and the Meyako Japanese Sisters and Mlle. Martha and Sisters are both very clever.

The ever popular Dave Marion as Snubby at the Gayety with his burlesquers is as funny as ever.

The new melodrama of "Cripple Creek."

H. Quinton Brooks is to be manager of the Globe, the new moving picture house on St. Lawrence Boulevard, which is to be opened early in October.

The Imperial and the Francais are doing their usual good business, and presenting good bills of vaudeville and moving pictures. The Imperial is showing the first pictures of the troops on their way to the front.

Princess dark Sept. 17.

W. A. TREMAYNE.

TORONTO

TORONTO (Special).—At the Royal Alexandra Sept. 14-19, "Too Many Cooks" to good houses. Company good throughout.

Princess dark owing to Mr. Whitney cancelling "Lady Luxury."

At the Grand Opera House Sept. 14-19, Norman Hackett, a Canadian boy, in Walker Whiteside's version of "The Typhoon." Business is always good at this popular house, which, of course, is popular priced, and Mr. Hackett is a favorite with its patrons always.

At Shea's, Sept. 14-19, Mabel Berra, singer, with a good soprano voice; "Colonial Days," with an old Toronto boy, Bert Wainwright, and Franklyn Ardell and company. Business good.

At Loew's, Sept. 14-19, usual eight acts to large audiences daily from 11 A.M. to 11 P.M.: "When It Strikes Home" commands the best attention.

At the Hippodrome, Sept. 14-19, Edgar Atchison Hip, first time at this house; Lola Selbini, Reymour's family of educated animals also share the honors. All performances well attended.

GEORGE M. DAWSON.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special). — "When Dreams Come True" drew two large houses at the Lyceum Sept. 11, and pleased. "High Jinks" delighted large house Sept. 14. "Howe's Pictures" interested four-capacity houses Sept. 15, 16. "Queen of the Folies Bergere" Sept. 17.

The Mozart Players have established themselves as prime favorites at the Mozart. "The Fortune Hunter," the second week's bill, Sept. 14-19, delighted large business. "His Last Dollar" Sept. 21-26.

Wonderfully improved, with the addition of sixteen boxes and other comforts, the Majestic offered a strong vaudeville bill Sept. 14-19 to capacity. The Colonial offered pictures to capacity.

J. MAXWELL BEMAN.

ALLENTOWN, PA.

ALLENTOWN, PA. (Special).—"Bunny in Fairyland" had its premier at the Lyric Sept. 1. "Alma, Where Do You Live?" Sept. 7-9. Potash and Perlmutter" Sept. 10. "Pair of Sixes" Sept. 11. "The Round-Up" Sept. 14-16. Helen Ware gave the first performance of "The Motorist" Sept. 17. Billie Burke in "Jerry" Sept. 19. "Bringing Up Father" Sept. 21-23.

The Orpheum has started its vaudeville season under management of Wilmer and Vincent; the Lyceum is now running movies.

FORD I. SHOTWELL.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—At the Lyceum "The Poor Little Rich Girl" Sept. 21-26. "Seven Keys to Baldpate" did well week Sept. 14.

Capacity houses at the Temple and the Family theaters Sept. 14-19.

"High Life Girls" played to big audiences at the Club week Sept. 14.

"College Girls" at the Corinthian week Sept. 14.

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LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—"The Red Widow" drew excellent houses at Macauley's Theater week Sept. 14. It was followed by "Potash and Perlmutter."

"One Day" was a strong attraction at the Gayety Theater Sept. 13-19. "Mrs. Wiggs of the Cabbage Patch" followed.

"Cabiria," the wonderful photoplay, filled the Mary Anderson, matinee and night, same period, exciting universal praise.

The Dainty Maids Burlesque company, at the Masonic, enjoyed large patronage, Sept. 13-19; as did Rallin's Own Burlesque company, at the New Buckingham. Both companies are thoroughly up-to-date, and were well received.

The Ringling Brothers' Circus, two performances, Sept. 21.

The Douglass Park Races and the State Fair both are attracting many visitors.

Matt J. Winn, of Jockey Club fame and a well-known promoter of big amusement ventures in this city, was one of the visitors of the week.

Colonel John T. Macauley, owner and manager of Macauley's Theater here, was an attendant at and one of the speakers upon the occasion of the unveiling of a memorial to General Lew Wallace, at Indianapolis, Sept. 14. Manager Macauley enlisted as a drummer boy under the author of "Ben Hur," and came out of the great struggle a captain.

Work is rapidly progressing on the remodeling of B. F. Keith's Theater, formerly the New National. B. F. Albee recently visited the city, accompanied by William H. McElfatrick, the noted theatrical architect, under whose plans the changes are being made.

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PHILADELPHIA

"Drugged," Melodrama; John Mason, Star, Shocks the Broad Theater's Clientele

PHILADELPHIA, Sept. 22 (*Special*).—A regular old-fashioned "melodrammer," in which the audience feels like blessing the villain and kissing the hero, appeared last week at the Broad, with a cast so capable that it was worthy of better play material. The play is "Drugged," and stars John Mason. In Philadelphia the Broad is considered "the theater"; so, no matter what the dress is at the other playhouses, one is sure to find full evening dress at the Broad with a large line of closed limousines outside. If a play by Sudermann, Ibsen, Henri Bernstein, Israel Zangwill, Sardou, or Pinero is to be produced in this town, we know it will appear at the South Broad. Actors and actresses like John Drew, John Mason, Madame Bernhardt, Maude Adams and their ilk always come to this house. So to some it was quite a surprise that a play of the type of "Drugged" was presented there, and I am confident that if it appeared at any of the other theaters here business would have been much better for it is a type that plays upon the human emotions, that appeals to many who are willing to pay from $1.50 to $2 to have their emotions aroused.

Here is a sample of the big scene: Rich mine owner, just disclosed as ex-convict of twenty years ago and being hunted by police, in office of doctor who made wife drug fiend, with man who discloses doctor's past life. Enter doctor, with a hurried hiding of confessor in closet; in struggle, doctor overcome and loses gun. Sits at desk, front stage, and while talking pulls out drawer with foot and covers bandage with chloroform. Another struggle. Mine owner overcome by drug and strapped in chair. Confessor released from closet. Sudden entry of detectives with miner's son's fiancée. They think operation is going on and are about to leave, when prisoner, recovering consciousness, and in the Morse he is. Another struggle, with bad men winning. Code with ring against chair, signals the girl who when their drug victim, by a superhuman effort, reaches gun and shoots doctor as he is about to get away. Curtain.

The play is by Owen Davis and the cast is an exceptionally strong one. John Mason, in the leading role, played a part with limited possibilities excellently, while William Sampson as a crusty judge produced more laughs than the part was thought to possess. John Flood as John Emerson as the two blackguards looked like real dyed-in-the-wool villains, while their attractive accomplice, Kathryn Lee Sallo, as the housemaid, developed her part to all its possibilities. Amelia Gardner, Nan Campbell and the rest of the cast were good.

Next week, Margaret Anglin in "Lady Windermere's Fan" will open the Fall season at the Broad.

"The Follies," in their last week at the Forrest, are doing a big business, while "Adele," with Peggy Wood in the leading role, is doing well at the Garrick.

Helen Ware is back at the Adelphi in a new play by Edward Locke called "The Revolt." The Lyric is still closed, and no announcement has been made of its opening.

The Vernon Castle act is the feature of Keith's bill for this week. Business at the Knickerbocker, Loew's new theater, continues to be good. At the Globe each week shows an increase in the receipts. At the Walnut "Rebecca of Sunnybrook Farm" is this week's attraction; at the Orpheum, in Germantown, "The Blindness of Virtue."

"An Aerial Honeymoon," by John F. Byrne, opened the Orpheum Theater, Germantown, Sept. 14. It gives the Brothers Byrne an opportunity to spring surprises and make the audience merry.

J. SOLIS-COHEN, JR.

BOSTON

More Actors of "Our American Cousin" Cast (Lincoln's Last Night) Living

BOSTON, Sept. 22 (*Special*).—So far as new bills were concerned, the stock companies last night had things to themselves. Both the Castle Square and the Boston present interesting offerings. At the former the Craig Players are giving Charles Kenyon's play, "Kindling." Its first Boston performances with Mary Young as Maggie Schultz and with Will Carlton, Kate Ryan, and Dudley Hawley in the other important parts. John Craig is to be thanked for giving us the opportunity to see this play.

At the Boston Blanche Walsh is this week heading the Majestic Players in a revival of Clyde Fitch's "The Woman in the Case." It is Miss Walsh's first appearance in Boston for several seasons. Dustin Farnum has just ended his three weeks of two-a-day with the entertaining W. H. Leahy, who has just engaged Wilton Lackaye to follow Miss Walsh. Then Oct. 5 will begin a three months' season of grand opera at the Boston, also under Mr. Leahy's management.

"The Trap," by Richard Harding Davis and Jules Eckert Goodman, will be produced after a Long Branch tryout, at the Majestic on Thursday, Sept. 24. A mid-week opening is a metropolitan touch that Boston does not often afford. The play has an exceedingly promising cast—Charles Richman, Tully Marshall, Ralph Delmore, Orrin Johnson, Janet Beecher, Frank Ames, Gertrude Dawes, George Harcourt, and Elaine Hammerstein.

Monday's events will include the beginning of the season of the Hollis Street, with John Mason in "Drugged," a new melodrama by Owen Davis, and the coming of the "Follies" to the Colonial, where "Hari" is now in its last week. For the past week J. E. Dunneth has been playing the organ father, formerly played by Harry Leone. J. K. Murray is an old retainer of Mr. Savage's, as all know who remember the Castle Square opera days. He is the eighth to play the gypsy.

"Along Came Ruth" continues successfully at the Plymouth. J. di Pesa and the other publicity men, connected with the play recently "put across" a clever bit of advertising in the form of *The Gidport Oracle*, a fake newspaper that they distributed about the city, actually selling it for a cent a copy. A second edition appeared yesterday.

The opening of the widened Avery Street, which has always been nothing more than a six-foot lane, and the necessary remodeling of many of the buildings along the way has affected the Tremont Theater in a fortunate way. Heretofore the only part of the theater visible from the street was the narrow doorway on Tremont Street. The owners have taken advantage of their opportunity to give the stage wall a facade that is the architectural feature of the new Avery street.

The very night that the *Transcript*, apropos of the large amount of gunfire in "The Littlest Rebel" at the Boston, issued a warning against blank cartridges, an actor at the Scenic, at Waltham, was seriously wounded by such a charge during the performance of "Madame X."

Other continuing bills: Cort, "Peg o' My Heart"; Wilbur, "The Road to Happiness"; Tremont, Fannie Ward in "Madam President"; Shubert, "High Jinks."

A correspondent, J. B. Clapp, writes to say, in reference to the allusion to W. J. Ferguson as the sole survivor of the cast that played "Our American Cousin" the night Lincoln was shot, that three others of the cast are still alive; Mrs. Katherine M. Evans, Harry Hawk, and Jennie Gourley. Mr. Clapp is right that there are several survivors.—ED.]

There must be something about the mayoralty of Boston that makes one eager to be a theatrical publicity man. Mayor Curley now comes forward as endorser of "Along Came Ruth"; but this time the advertisement was intentional as well as deserved.

FORREST ISLAND.

BALTIMORE

"The Phantom Rival" (Belasco) for the First Time Next Monday

BALTIMORE, Sept. 21 (*Special*).—The regular season at Ford's was formally inaugurated on Monday night with an elaborate revival of "The Prince of Pilsen." It has been twelve years since this musical piece was seen on this stage. The exquisite melodies of this attraction, which have been whistled and sung the length and breadth of the country, were received with tremendous enthusiasm, and it is doubtful whether the play ever scored a greater success. A crowded house welcomed John W. Hanagan in his famous characterization of Hans Wagner. The revival is well staged and costumed, and the company, which includes some of the original members, is extremely good.

"The Rose of Panama" is presented at the Academy this week, with Katherine Kreg, Malcolm Dunn, Aubrey Beattie, Lionel Braham, Will Archie, Charlotte Carter, Virginia Norden, and Vivian Tobin. It is an entertaining, clean cut and highly amusing bit of comedy writing and deserves a long career on the road. It is excellently staged. McIntyre and Heath in "The Ham Tree" Sept. 21-26.

The Colonial is offering that corking melodrama "The Round Up," with its realistic battle scenes, which has never failed to arouse unbounded enthusiasm. This production was seen here last season. A. H. W. house greeted the first performances, and as this piece established a box-office record at the same house last year it should prove as strong a winner this week.

The Messrs. Ford have just announced that the next Belasco production, entitled "The Phantom Rival," will be presented for the first time on any stage at their house Sept. 28. No advance notices have been given out other than it is an adaptation from the German by Leo Dietrichstein. The company, besides featuring Mr. Dietrichstein, will include Laura Hope Crews, Josephine Barnard, Anna McNaughton, Malcolm Williams, Frank Westerton, and Lee Miller. "The Salamander" will be seen at Ford's on Oct. 19, with Janet Dunbar in the title-role.

Mr. Tom F. Dean, who was best man at the wedding of Charlotte Walker and Eugene Walter, planned a delightful surprise for Mrs. Walter during her recent engagement at the Academy. Entering her dressing-room at the opening performance, Miss Walker found it transformed into a miniature wooded garden, the walls being hidden by huge autumn boughs and flowers. Mr. Dean is a warm personal friend of the Walters and during the week he gave several small entertainments in their honor, including an elaborate dinner at the Emerson and a luncheon at the Country Club.

I. H. KERR.

WASHINGTON, D. C.

"Pretty Mrs. Smith's" First Appearance at the National Capital—Plays at Other Houses

WASHINGTON, D. C., Sept. 21 (*Special*).—The regular Fall and Winter dramatic and musical season was inaugurated at the Belasco Theater in the hurried coming of Fritzi Scheff Thursday, Sept. 17, in "Pretty Mrs. Smith," a comedy with music. The attraction was produced in Los Angeles last Spring by Oliver Morosco, and was received with distinct favor. Kitty Gordon, former star of "The Enchantress," created the role. [This play was given in New York, Sept. 21, and is reviewed by the First Nighter.—ED. MIRROR.]

The current week's offering is the newest Charles Klein's dramatic offering, "The Money-makers," which opens strong with Emmet Corrigan and Alexandra Carlisle in the dominant roles.

John Bunny, the noted celebrity in comedy, the talented Shakespearian exponent of classic comedy—a Dickens fulfillment of notable characters—of that great author and the movie picture king on the screen of unanswerable sentiments, in proper person to appears with a company of talent in an entertainment of genuine delight and artistic merit. Fulfilling during the past week a notably large engagement at the New National Theater, crowding the house to such an extent that an extra Friday matinee had to be given.

The current week's attraction at the National is Charlotte Walker in the Eugene Walter play, "A Plain Woman," which has been renamed "The Better Way." Hazel Dawn follows in "The Debutante."

At the Columbia Theater the photoplay of "Neptune's Daughter," only scheduled for a single week, is announced to continue for a second week. Brieux's "Damaged Goods" will continue at the Belasco afternoon and night the first three nights of the week.

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$00 ORCHESTRA SEATS $1.00

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LYCEUM 45th Street, near Broadway. Evenings 8:20. Matinees Thursday and Saturday 2:20.

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New Comedy by authors of "LOVE WATCHES" with CHARLES CHERRY, ANN MURDOCK, ERNEST LAWFORD, MRS. WHIFFEN, others.

EMPIRE Broadway and 40th Street. Evenings 8:20. Matinees Wednesday and Saturday 2:20.

CHARLES FROHMAN presents

JOHN DREW

in the comedy in three acts

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By Dario Nicodemi and Michael Morton.

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SELWYN & CO. present

UNDER COVER

A melodrama of love, mystery and thrills.

By Roi Cooper Megrue

The Fall Stock company is sure to continue the stage production during the present week, with credit to Harry Andrews, the producer, it will know less.

B. F. Keith's big bill the present week of Sept. 21 includes in the very attractive new program Grace La Rue, Rae and Kitty Gordon, Cartellano and Lamphier, the Misses Janis Diamond and Hyde, Bernard, Scanlon and Kelly and Lucas, Fred Bowers, Rolleigh and Sutton, and Alice in Games.

The Nut Farm, with Pat White and company, is at the Gayety. JOHN T. WARD.

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CHICAGO

Authors and Producers Block the Rialto—The Season Opens Auspiciously

CHICAGO, Sept. 16 (*Special*).—The horizon, locally known as the Rialto, is as busy these charming Fall days as a bazaar in Algiers. Authors and producers are as busy as the proverbial bee, dashing from one rehearsal hall to another whipping their wares into shape for early display. Little groups of performers congregate in familiar nooks to discuss what the season has promised to bring forth, and those with signed contracts point with pride and assurance that they are on the threshold of everlasting fame and fortune. However, be that as it may, every outward indication would seem to verify their assertions.

"Joseph and His Brethren," at the Auditorium, is doing a phenomenal business, in spite of the fact that the vast proportions of the theater would swallow two ordinary amusement temples.

"The Belle of Bond Street" serves nicely the musical comedy purposes of that very clever and engaging gentleman, Sam Bernard, who is appearing at the Illinois Theater in what has been aptly termed a Frohman attraction with a Shubert chorus. The latter is a startling aggregation of superb tropical beauties clad in costly raiment and glittering jewels. The piece is entirely up to date, if not a little in advance of its time, and has apparently settled down for a lengthy engagement.

In "The Yellow Ticket," at Powers's Theater, Miss Florence Reed and Edwin Arden have registered emphatic personal hits in one of the strongest and best written pieces of the season, which is in its second week, playing to good business.

"Under Cover," at Cohan's Grand, with Henry B. Warner, an excellent actor, much given to roles similar to the matched-wits type, is stirring unusual fever with old and new admirers alike. Mr. Warner is at all times reliable, convincing, forceful, and appealing, fortunate in the possession of a clean cut personality, coupled with an individual method quite his own in getting material over as the author intended.

"Potash and Perlmutter," quite the best play of its kind in the last decade, has caught on tremendously at the Olympic, where the "Hold Out" sign appears at every performance. Barney Bernard and Alexander Carr are featured in the title parts.

"Tipping the Winner," an innocent diversion peopled with a numerous company and beautifully presented by Joseph Brooks, is holding forth at the Blackstone Theater. Miss Edith Taliaferro is the bright particular star in this transplanted English farce, which is in its second week.

"A Pair of Sixes," an extremely clever farce, is on view at the Cort, playing to big business. Frank McIntyre and May Vokes lead in the funmaking, which is fast and furious.

Miss Margaret Illington continues triumphantly "Within the Law" at the Princess Theater, where this wonderfully interesting play had its premier a few years back, with Miss Emily Stevens in the title-role.

"Peg O' My Heart" remains at the Garrick Theater, where it will undoubtedly stay the better part of the year. Peggy O'Neil and Henry Stanford are as delightful and entertaining as ever in the splendid parts provided by Hartley Manners's interesting vehicle.

"One Girl in a Million," at the La Salle Opera House, brings into prominence such well-known favorites as Ira Pollock, Leonard Novasio, Nita Allen, Patsy Shelley, and Felix Adler to the extreme satisfaction of heroes and appreciative audiences. The play has been built solely for dancing purposes, and in that mission is notably successful. A clinging feature is a decided novelty, and adds materially to the enjoyment of the production.

GEORGE L. COX.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*). — Harrison Grey Fiske presented Mrs. Fiske and her company of players in the comedy, "Lady Betty Martingale" at the Star Theater Sept. 19, and for the remainder of the week.

"The Blue Bird" week of Sept. 21 at the Teck.

Raymond Hitchcock in "The Beauty Shop" at the Star Sept. 21-26.

At Shea's Sept. 14-19 crowds went to forget care and watch one of the strongest vaudeville bills yet presented. Emma Carus, assisted by Carl Randall, was the headliner. The special attraction was John P. Conroy, assisted by his music. Others on the bill were: Angelo Patricola, Burns and McDonald, and Ciara Inze.

"The Panthers" was played by the Brownell and Stock Stock company at the Lyric Sept. 14-19 to turnaway business.

"What Happened to Mary?" week of Sept. 21.

"While the City Slept" proved to be one of the strongest attractions brought to the Majestic Sept. 14-19; large audiences. "The Typhoon," week of Sept. 21.

The Florence Opera Troupe of Singers and Instrumentalists pleased large audiences at the Olympic Sept. 14-19.

Rose Sydell's London Belles, at the Gayety, Sept. 14-19, featuring Johanie Weber in "The Rising Sun," attracted capacity houses. "The Girls of the Great White Way" week of Sept. 21.

J. W. BARKER.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—For the first time in the history of this theater a high-class attraction held the stage Sept. 11, when Edith Thayer and an excellent company was seen in the musical comedy, "The Firefly." It is a regret that the attendance was not larger, as the attraction was worthy of S. R. O. William G. Reed, Allen Gordon, Madeline Nash, Edith Allen, and Edith Thayer were exceptionally good. Excellent chorus.

The James P. Lee Musical Comedy company, after a successful season at Lincoln Park, opened their season at this theater Sept. 14, presenting "The Funny Moon." The company will change their bill twice a week. Homer Long, who has a host of friends in this city, was given a splendid reception. Madeline Lee, La Roy Kinslow, and James P. Lee scored. Well put on and a very good performance to large attendance.

Hilson: The Hilson Stock company presented Sept. 14-19 "Bar Harbor" with their usual success. The members of the company have become very popular. Homer Atchley gave a fine performance of Captain Dan Marble. Ernestine Morley was excellent in the part of Miss Ann. Miss Morley has made many friends so far this season. Maud Grafton was well cast as Mrs. Russell, while the Jane Cauldwell of Marguerite Johnson left nothing to be desired. Carroll Ashburn as Ben Turner and W. Olathe Miller were very good. Blythe Ketcham, Earl D. Dwire, A. A. Buntel, Frank J. Hotterlee, W. Olathe Miller, and Charles Giocker gave good support. Fine stage settings under the direction of Charles Giocker; large attendance.

Academy: A great improvement has taken place in the attractions offered at this popular theater. The vaudeville acts being of a high order, while the photoplays shown are the very latest. Attendance large.

Bayes: S. R. O. is the rule at every performance. The new management is a great success, and the bills that they present draw the crowds.

All the motion picture theaters in the city are at the present time doing a large business.

W. F. GEE.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—Before an audience that completely filled the Spreckels Theater the Orpheum vaudeville opened Sept. 7. The policy will be, Orpheum attractions the first four days of each week, leaving the remaining time for road attractions. Vinie Daly, Edmond Hayes and company, Hilda Thomas and Lou Hall, Ernette Asoria and company, Ward, Bell and Ward, Pallenberg's Bears, Walter de Leon and Muggins Davies, and Pathe Pictorial completed the bill; all were enthusiastically received. The largest box party was the Lodge of Elks, in honor of Manager Dodge, who was the founder of the local Chapter. More than 250 Elks were in attendance. A. L. Frenzeneta, leader of the Los Angeles Orpheum Theater orchestra, led the music.

The Empress reopened Sept. 7, with a majority of the members of the Exposition Stock company, who have just concluded a five weeks' successful engagement at the Spreckels Theater. Miss Edna Marshall and George V. Dill in the leads. "The Witching Hour" was the opening bill, and was greeted with a large house. Miss Marshall, Mr. Dill, and Mr. Whittaker were seen to advantage; Mr. William Josney, who has been directing the company, has resigned, and will take a short vacation.

The Savoy is giving an unusually good bill Sept. 7, headed by "The New Chief of Police," a four-people act, written by Walter Montague. William Chapman and Gladys Day, late of the Empress Players, were seen in the important roles, and pleased. Charles Reilly and company and Olive Briscoe were also well received.

Mary Pickford in "Tess of the Storm Country," the photoplay at the Broadway, is being seen by packed houses.

Chiaffarelli and his Royal Italian Band concluded their engagement at Coronado Tent City Sept. 7 with a splendid farewell concert.

MARIE DE BEAU CHAPMAN.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—"The Fair Co-Ed," a Menlo Moore act, won high score for applause at Pantages on one of the best programmes in many weeks. An equally heavy hit was scored by Schiller's String Quintette. Good acts and extra fine war pictures continued to fill the house at nearly every performance.

"Love and War," the second offering of the new season at the Lyric, proved as satisfactory to patrons and to the management as the opening production, thus assuring the success of the new company at this house.

"Six Winning Widows" grouped about Percy Chapman offered the big number of the bill at Sher's Empress. An especially strong hit was the work of Burton, Hahn, and Cantwell. Capacity audiences were the rule.

The Rainey Pictures, second expedition, did an excellent business all week at the Helig, and indications are good for continued prosperity through the second week.

Vaudeville performances and orchestra concerts have been discontinued at the Oaks Amusement Park, which will close for the season on Sept. 20.

JOHN F. LOGAN.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Alcazar started its new stock season Sept. 14 with a number of new people in "The Common Law," all of whom were well received. "Maggie Pepper" was the bill Sept. 21.

At the Cort for week ending Sept. 20 De Wolf Hopper and his company gave a repertoire of Gilbert and Sullivan operas: "Cabiria" was thrown on the film for one week only, Sept. 20.

Kolb and Dill are now in their third week at the Gaiety in "Peck o' Pickles," and no intimation of a change of bill.

The Savoy is running pictures.

At the Orpheum a good bill was again offered, consisting of Lasky's "The Beauties," Arnold Daly, Hans Kronold, Alexander and Scott, Beiser and Gores, Cole and Denahy, Boland and Holts, Hines and Fox.

Joe Knowles, the Nature man, was at the Empress, while Pantages had Stanley's "Seminary Girls," Antrim and Vale, and Monte Carter are at the Wigwam.

A. T. BARNETT.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—The regular season opened at the Lyceum Sept. 3 with "Help Wanted," followed by "A Pair of Sixes," "The Girl of My Dreams," and "Mutt and Jeff."

The vaudeville season opened Sept. 7 with an excellent bill, with "The Six Water Lilies" as a headliner.

Edward Poole, of New York and Richmond, Va., author of "A Pair of Sixes," was visiting friends in this city last week.

W. H. Dehlman, who comes here from Worcester, Mass., where he had charge of the Grand, is the resident manager of the New Academy.

John H. Dockins, who has had a six months' vacation, has returned to take charge of the Poli with the opening of the vaudeville season.

C. B. DEHMAN.

DETROIT, MICH.

DETROIT (*Special*). — The theatergoing public of Detroit, hungry after months of weary waiting for a good musical show, attended the Garrick Theater en masse Sept. 14-19 to witness the Winter Garden spectacle, "The Whirl of the World." The Howard Brothers received a cordial reception. Joseph Santley in "When Dreams Come True" week of Sept. 21.

Bessie Wynn was unanimously accorded the stellar honors on bill at the Temple Theater Sept. 14-19, notwithstanding that the programme included Homer Lind and company, George Rolland and company, and the Farrell-Taylor Trio.

Evans's Happy Boy Minstrels held the stage at the Detroit Opera House Sept. 14-19. "Lady Luxury" week of Sept. 21.

The Lyceum Theater has started the season 1914-1915 in a most satisfactory manner. Hap Ward and Lucy Daly drew capacity houses Sept. 13-19. "The Beauty" week of Sept. 21.

At the Washington Theater Sept. 14-19 the motion pictures revealed Henrietta Crosman in "The Unwelcome Mrs. Hatch."

Bohn's artistic musical offering, "The Bower of Melody," headed the week's offerings at Miles Theater.

The Holden Players offered "Rock of Ages" at the Broadway Sept. 13-19, and "Beverly of Graustark" week of Sept. 21.

Burlesque was represented here Sept. 13-19 by "Follies of Pleasure" at the Cadillac; Lew Kelly and the Behman Show at the Gayety, and Watson's Orientals at the Folly.

The Five Melody Maids and Royal Kopto Japanese Troupe headed the bill at the new Orpheum Theater Sept. 14-20.

RUTH A. MASONI.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—"To-day" played to light business Sept. 11, 12 at the Academy of Music. "Within the Law" Sept. 15, 16; splendid show to small house. "Oh! Oh! Delphine" Sept. 18, 19. Field's Minstrels Sept. 22, 23.

"The Cabaret Girls" Sept. 14-19 pleased good houses at the Bijou. "The City Sports" Sept. 21-26.

Grayce Scott Stock company in "Our Wives" Sept. 14-19 played to good business at the Colonial. Grayce Scott Stock company in "Wildfire" Sept. 21-26.

La Verne Stock company, with Kelcey and Shannon, in "The Idler" Sept. 14-19 to satisfactory business at the Empire; La Verne Stock company, with Florence Roberts, in "Zaza" Sept. 21-26.

Vaudeville and moving pictures Sept. 14-19 to biz houses at the Lyric.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ALONG Came Ruth (Henry W. Savage): Boston Aug. 31—indef.

ANGLIN, Margaret: Phila. 28—indef.

ANNIE Laurie (Rowland-Clifford and Gaskill-MacVitty): Omaha, Neb., 22, 23, Des Moines 24, 25, Burlington 28, Chgo. 27-Oct. 3.

ARIZES, George (The Lash ers): Winnipeg, Man., 21-27, Saskatoon, Sask., 28, 29.

BEAUTIFUL Adventure (Chas. Frohman): N.Y.C. 5—indef.

BIRD of Paradise (Oliver Morosco): St. Louis 21-26.

BLINDNESS of Virtue (Frank Hume): Phila. 14-26, Prov. 28-Oct. 3, Allentown, Pa., 5-7.

BLUE Bird: Buffalo 21-26.

BOUGHT and Paid For (Wm. A. Brady): Cuba, Ill., 23, El Paso 24, Bloomington 25, Urbana 26, Kankakee 27, Pontiac 28, Peru 29, Macomb Oct. 1, Aledo 2, Moline, 3, Iowa City, Ia., 5, Clinton, 6, Dubuque 7, Tarkeo, N. C., 8, Rocky Mt. 9, Wilson 10, Washington 12.

BURKE, Mrs. (Harrison Grey Fiske): Pittsburgh 21-26, Detroit 28-Oct. 3.

BURNS-ROBERTSON (Percy Burton): Detroit 28-Oct. 3, Chgo. 5-31.

CALL of the Cumberland (Gaskill and MacVitty): Chgo. 13-Oct. 4.

CALLING of Dan Matthews (Gaskill and MacVitty): Pontiac, Mich., 23, Ann Arbor 24, Wauseon, O., 25, Lima 26, Hicksville 28, La Grange, Ind., 29, Butler 30.

CALLING of Dan Matthews (Gaskill and MacVitty): Grinnell, Ia., 23, Nevada 24, Story City 25, Boone 26, Marshalltown 27, Toledo 28, Traer 29, Hampton 30.

CAMILLE (Wm. N. Smith): Cassville, Mo., 23, Prairie Grove, Ark., 24, Westville, Okla., 25, Mt. Smith, Ark., 26, Greenwood 28, Poteau, Okla., 29, Huntington, Ark., 30, Wilburton, Okla., Oct. 1, Choctopah 2, McAlester 3, Atoka 5.

CONFESSION, The (Frank G. Rhoades): Chgo. 13-26.

DADDY Long Legs (Henry Miller): N.Y.C. 28—indef.

DODGE, Sanford: Ironwood, Mich., 24, Ashland, Wis., 25, Hibbing, Minn., 27, International Falls 29.

DON'T Lie to Your Wife (Northern): Primrose and McGillian): Carroll, Ia., 23, Sac City 24, Remsen 25, Cherokee 26, Alden 27, Mason City 28, Mankato, Minn., 29, St. Peter 4, Wells 5, Blue Earth 6.

DON'T Lie to Your Wife (Southern): Primrose and McGillian): Iola, Kan., 24, Girard 25, Scammon 27, Miami, Okla., 28, Columbus, Kan., 29, Harlington 30, McPherson Oct. 5, Sterling 6, Hiltwood 7.

DREW, John (Chas. Frohman): N.Y.C. 7—indef.

DUMMY, The (Play Producing Co.): N.Y.C. April 13-Oct. 3.

DUMMY, The (Play Producing Co.): Syracuse 28-30.

ELDER Son (Wm. A. Brady): N.Y.C. 15—indef.

EVERYWOMAN (Henry W. Savage): Jersey City, N. J., 21-26, Plainfield 28, Trenton 29, 30.

FAVERSHAM, William (Leonard L. Gallagher): Stamford, Conn., 24, Albany, N. Y., 25, 26, N.Y.C. 28—indef.

FINE Feathers (Eastern Co.): Chester, Pa., 28, Dover, Del., 28, Cambridge, Md., 29, Salisbury 30, Norfolk, Va., Oct. 1, Suffolk 2, Tarboro, N. C., 3, Rocky Mt. 5, Wilson 6, Washington 7.

FISKE, Mrs. (Harrison Grey Fiske): Pittsburgh 21-26, Detroit 28-Oct. 3.

FORBES-ROBERTSON (Percy Burton): Detroit 28-Oct. 3, Chgo. 5-31.

GEORGE, Grace (Winthrop Ames): Wilmington, Del., Oct. 2.

GIRL and the Tramp (Cato Mann): Laramie, Wyo., 23, Rawlins 24, Hanna 25, Rock Springs 26, Kemmerer 27, Montpelier, Ida., 28, Soda Springs 29, American Falls Oct. 1.

GIRL He Couldn't Buy (O. E. Wee): Milford, Conn., 23, Litchfield 24, Peekskill 25, Newburgh 26, Herkimer Oct. 1, Greenfield, Mass., 3.

GIRL He Couldn't Buy (O. E. Wee): Waverly, N. Y., 25, Hornell 26, Bradford, Pa., 28, Cuba, N. Y., 29, Jamestown 30, Titusville, Pa., Oct. 2 (All City).

GREAT Divide (Primrose and McGillian): Mt. Ayr, Ia., 23, Van Wert 24, Creston 25, Ottumwa 26, Cedar Rapids 27, Buxton 28, Montezuma 29, Nevada 30, Tawier Oct. 4, Arlington 5, Volga City 6, Elgin 7.

HACKETT, Norman: Buffalo 21-26.

HE Comes Up Smiling (Al. H. Woods): N.Y.C. 18—indef.

HEART of a Thief (Chas. Frohman): Atlantic City, N. J., Oct. 1-3.

HELP Wanted (Oliver Morosco): Columbus 21-26, Chgo. 27-Oct. 3.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HODGE, William (Lee Shubert): Boston 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. 8—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. 5—indef.

JOSEPH and His Brethren (The Lieblers): Chgo. Aug. 29—indef.

KISMET (Klaw and Erlanger and Harrison G. Fiske): Montreal 21-26, Utica, N. Y., 28-30.

LAW of the Land (Wm. A. Brady): N.Y.C. 28—indef.

LION and the Mouse (George H. Nichols): Waynetown, Ind., 23, Kingman 24, Veedersburg 25, Rossville, Ill., 26, Rankin 28, Danville 29.

LITTLE Lost Sister (John J. Hynes): Dayton, O., 20-26, Cincinnati 27-Oct. 3, Louisville 4-10.

MAGGIE Pepper (Marcus P. Hoefle): Chgo. 6-Oct. 3.

MANTELL, Robert (Wm. A. Brady): Atlantic City, N. J., Oct. 5-10.

MASON, John (Al. H. Woods): Phila. 14-26, Boston 28-Oct. 10.

MIRACLE Man (Cohan and Harris): N.Y.C. 10—indef.

MISLEADING Lady (S. Burstein): Scarborough, Que., Can., 23, Quebec 24-26.

MODERN Girl (Messrs. Shubert): N.Y.C. 13—indef.

MONEY Makers (Selwyn and Co.): Washington 21-26.

MRS. Wiggs of the Cabbage Patch: Louisville 21-26.

O'HARA, Flake (Augustus Pitou, Jr.): Galesburg, Ill., 23, Peoria 24, Urbana 25, Springfield 26.

OMAR, the Tentmaker (Tully and Buckland): St. Paul 20-26, Indianapolis 27-Oct. 3, Cinti. 5-10.

ONE Day: St. Louis 21-26.

ON Trial (Cohan and Harris): N.Y.C. Aug. 31—indef.

PADDEN, Sarah (United Play Co.): Kenosha, Wis., 22, Rockford, Ill., 24, Madison, Wis., 25, La Crosse 27, Rochester, Minn., 28, Faribault 29, Northfield 30, Owatonna Oct. 1, Austin 2, Mason City, Ia., 3, Albert Lea, Minn., 4, Osage, Ia., 5, Decorah 6 Elkader 7.

PAIR of Sixes (H. H. Frazee): Pittsburgh 21-26, Washington 28-Oct. 3.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 9—indef.

PAIR of Sixes (Western): H. H. Frazee): Salt Lake City 22, 23, Winnemucca, Nev., 24, Reno 25, 26, Frisco 27-Oct. 10.

PAIR of Sixes (Eastern): H. H. Frazee): Pottsville, Pa., 23, Lansford 24, Mt. Carmel 25, Shamokin 26, Sunbury 28, Williamsport 29, Lock Haven 30, Danville Oct. 1, Berwick 2, Hazleton 3.

PAIR of Sixes (Central): H. H. Frazee): Du Bois, Pa., 23, Punxsutawney 24, Aldgway 25, Kane 26, Johnsonburg 28, Bradford 29, Dunkirk, N. Y., 30, Corry Oct. 1, Jamestown 2, Erie 3.

PEG o' My Heart (Oliver Morosco): Boston 7—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 28—indef.

PEG o' My Heart (Oliver Morosco): N.Y.C. Oct. 5.

PEG o' My Heart (Oliver Morosco): Elyra 21-23, Newark 24-26.

PEG o' My Heart (Oliver Morosco): Roanoke, Va., 23, Richmond 24-26, Norfolk 28-30, Newport News Oct. 1, Petersburg 2, Lynchburg 3, Danville 5, Winston-Salem, N. C., 6, Greensboro 7.

PEG o' My Heart (Oliver Morosco): Hartford, Conn., 21-23, Springfield, Mass., 24-26, Prov., R. I., 28-Oct. 3.

PEG o' My Heart (Oliver Morosco): Sydney, N. S., 22, 23, New Glasgow 24, Truro 25, Windsor 26, Amherst 27, Moncton, N. B., 29, Chatham 30.

PEG o' My Heart (Oliver Morosco): Hazleton, Pa., 23, Mt. Carmel 24, Ashland 25, Sunbury 26, Williamsport 28, Canton 29, Lock Haven 30.

PILATE'S Daughter (Geo. H. Brennan): Phila. 28-Oct. 3.

POOR Little Rich Girl (Klaw and Erlanger): Rochester, N. Y., 21-26.

POTASH and Perlmutter (Al. H. Woods): N.Y.C. 21-26.

POTASH and Perlmutter (Al. H. Woods): Columbus, O., 21-23, Springfield 24, Dayton 25, Louisville, Ky., 28-Oct. 3, Evansville, Ind., 5, 6, Pittsburgh, Kan., 7.

POTASH and Perlmutter (A. H. Woods): Columbus, Ind., 23, Owensboro, Ky., 24, Henderson 25, Vincennes, Ind., 26, Cairo, Ill., 27, Benton 28, Du Quoin 29, Centralia 30, Pinckneyville Oct. 1, Murphysboro 2, Herrin 3.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

PRODIGAL Son (Oscar Graham): Abilene, Okla., 23, Winters 24, San Angelo 25, Sweetwater 26, Colorado 28, Big Spring 29, Midland 30.

ROMANY, The (Rowland and Clifford): Detroit 20-26, Port Huron 27, Toronto 28-Oct. 3.

ROUND Up: Balto. 21-26.

RULE of Three (New Era Producing Co., Inc.): Balto. 21-26, Washington 28-Oct. 3.

SEVEN Keys to Baldpate (Cohan and Harris): Newark, N. J., 21-26, Phila. 28-Oct. 3.

SEVEN Keys to Baldpate (Cohan and Harris): Minneapolis 21-26.

SHEPHERD of the Hills (L. W. Greiner): Prov. 21-26, Portland, Me., 28-30.

SHEPHERD of the Hills (Gaskill and MacVitty): Baltimore 21-26, Washington 28-Oct. 3.

SHEPHERD of the Hills (Gaskill and MacVitty): Grundy Center, Ia., 23, Riders 24, Iowa City 25, Mason City 26, Albert Lea, Minn., 27, Forest City, Ia., 28, Humboldt 29, Hobart, Okla., 30.

SHEPHERD'S Call (R. M. Perkins): Cascade, Ia., 23, Epworth 24, De Witt 25, Olin 26, Van Horn 28, Newhall 29, Dysart 30, Garrison Oct. 1, Morrison 2, Grundy Center 3, Alden 5, Dows 6, Thornton 7.

SHEPHERD'S Call (Thomas Grant): Wahpeton, N. D., 23, Hankinson 24, Lidgerwood 25, Wyndmere 26, Milnor 28, Lisbon 29, Enderlin 30.

SHEPHERD'S Call (Fred Hagworth): Strang, Neb., 23, Bethlehem 24, Edgar 25, Blue Hill 26.

SIS Hopkins: Pittsburgh 21-26.

SPENDTHRIFT, The (Primrose and McGillian): Adrian, Mich., 23, Lavergne 24, Rock Rapids, Ia., 25, Dell Rapids, S. D., 26, Madison 28.

SPENDTHRIFT, The (Primrose and McGillian): Fenton, Ia., 23, Emmetsburg 24, Lake Park 25, Gilmore City 26, Manson 28, Pocahontas 29, Laurens Oct. 1, Sutherland 2, Orange City 3.

SPENDTHRIFT, The (O. E. Lee): Hamilton, Ont., Can., 23, Berlin 24, St. Thomas 25, London 26, Niagara Falls, N. Y., 27, Painesville, O., 28.

STEWART & May (J. E. Cline): Traverse City, Mich., 23, Big Rapids 24, Marshall 25, Albion 27, Algona, Ind., 28.

STORK of the Rosary (Comstock and Gest): N.Y.C. 7—indef.

SUNNY South (J. C. Rockwell): Mador, Ont., Can., 23, Marmora 24, Havelock 25, Norwood 26, Lakefield 28, Stirling 29, Campbellford 30, Hastings Oct. 1, Warkworth 2, Colborne 3, Frankford 5, Deseronto 6, Orono 7.

THAT Printer of Udell's (Gaskill and MacVitty): Fredericksburg, Ia., 23, Sumner 24, Josup 25, Colwein 26, Waterloo 27, Marble Rock 28, Nora Springs 29, Greene 30.

THINGS That Count (Wm. A. Brady): Hartford, Conn., Oct. 5.

THIRD Degree (L. A. Edwards): Mechanicsburg, O., 23, Urbana 24, Xenia 25, Lebanon 26, Tippecanoe City 28, Union City, Ind., 29, Elwood 30.

THIRD Party (F. Ray Comstock): N.Y.C. Aug. 13—indef.

THURSTON the Magician: Woonsocket, R. I., 21-23, Manchester, N. H., 24-26, Bridgeport, Conn., 28-30, Waterbury Oct. 1-3, N.Y.C. 5-10.

TIPPING the Winger (Joseph Brooks): N.Y.C. 23—indef.

TO-DAY (Co. A): Manuscript Producing Co.): Newark, N. J., 21-26.

TO-DAY (Co. B): Manuscript Producing Co.): Chgo. 20—indef.

TO-DAY (Co. D): Manuscript Producing Co.): Columbia, S. C., 23, Sumter 24, Charleston 25, 26, Jacksonville, Fla., 27, 28, Brunswick, Ga., 29, Savannah 30 Augusta Oct. 1, Athens 2.

TOO Many Cooks (Wm. A. Brady): White Plains, N. Y., 23.

TOO Many Cooks (Wm. A. Brady): Los Angeles 20-26, San Diego 28, 29, Riverside 30, Phoenix, Ariz., Oct. 2, Tucson 3, Bisbee 4, Douglas 5, El Paso Tex., 6, 7.

TOWN Pool (Harry Green): Ramsey, Ill., 23, Piora 24, Louisville 25, West Salem 26, Albion 28, Cynthiana 29, Carmi 30, Harrisburg Oct. 1, Hildorado 2, Carriers Mills 3, Benton 5, Carbondale 6.

TRAP, The (Arthur Hammerstein): Boston 14-Oct. 3.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Terry and Dickey): Eldora, Ia., 23, Hubbard 24, Webster City 25, Laurens 26.

UNCLE Tom's Cabin (Wm. Kibble): Lewistown, Pa., 23, Huntingdon 24, Clearfield 25, Tyrone 26, Johnstown 28, Cumberland, Md., 29, Uniontown, Pa., 30, Clarksburg, W. Va., Oct. 1, Wheeling 2, 3, Washington, Pa., 5, Zanesville, O., 6, Parkersburg, W. Va., 7, Huntington 8.

UNDER a Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.

UNDER Dog (Gazzolo, Klimt and Rickson): Columbus 20-26.

UNDER Dog (G. W. Frankland): Albert Lea, Minn., 23, Decorah, Ia., 24, Osage 25, Clarion City 26, Lawler 27.

WALKER, Charlotte: Washington 21-26, Columbus 28-30, Indianapolis Oct. 1-3, Cleveland 5-10.

WANTED—$25,000 (Cohan and Harris): Springfield, Mass., 23.

WARD, Fannie (Chas. Dillingham): Boston 7—indef.

WARD, Hap, and Lucy Daly: Grand Rapids, Mich., 21-26.

WARE, Helen (J. Fleugelman): Phila. 21-Oct. 3.

WAY Down East: Presque Isle, Me., 23, Caribou 24, Ft. Fairfield 25, Houlton 26.

WHAT Is Love? (Messrs. Shubert): N.Y.C. 14—indef.

WHERE the Trail Divides (Primrose and McGillian): Texarkana, Ark., 23, Hot Springs 24, Malvern 25, Hamburg 26, Camden 28, Arkansas 29, Aurora 30, York Oct. 1, Plattsmouth 2, Nebraska City 3, Creston 5, Winterset 6, Des Moines 7.

WHILE the City Sleeps (Rowland and Clifford): Cleveland 21-26, Detroit 28-Oct. 3.

WHITESIDE, Walker (Walter Floyd): Pittsburgh 28-Oct. 3, Buffalo 5-10.

WINNING of Barbara Worth (Lee D. Ellsworth): Des Moines, Ia., 20-22, Peoria, Ill., 23, 24, Chgo. 27-Oct. 10.

WINNING of Barbara Worth (Gaskill and MacVitty): Greenville, Pa., 24, Meadville 25, Oil City 26, Sharon 28, Warren, O., 29, New Philadelphia Oct. 2, Zanesville 3, Ashland 5.

WINNING of Barbara Worth (E. M. Gardsid): Pittston, Pa., 23, Scranton 24, Wilkes-Barre 25, 26, Wilmington, Del., 28-30.

WITHIN the Law (Selwyn and Co.): Manchester, N. H., 22, 23.

YELLOW Ticket (Al. H. Woods): Chgo. 6—indef.

YELLOW Ticket (Al. H. Woods): Elyra 21-26.

TRAVELING STOCK

BYERS, Fred: Friendship, Wis., 21-26.

CHAUNCEY-Keiffer: Annapolis, Md., 21-26.

CHICAGO (Chas. H. Bonham): Fremont, O., 21-26.

CORNELL-Price Players: Huntington, Ind., 21-26, Allegan, Mich., 28-Oct. 3.

GEYER: Bartlesville, Okla., 21-26.

GILSON-Bradfield: Wichita Falls, Tex., 21-26.

GORDINIER Brothers: Geneseo, Ill., 21-26.

HARRISON Theater: Galveston, Tex., 14-26.

IMPERIAL: Ottawa, Kan., 21-26.

LEONARD Players: Bloomfield, Ill., 21-23, Crawfordsville 24-26.

LONG, Frank E.: Boston, Wis., 20-26, Beaver Dam 28-Oct. 3.

MARKS, Ernie: Midland, Ont., Can., 24-26.

MURPHY'S Comedians (No. 2: Bert Melville): Gilmer, Tex., 14—indef.

ROBBINS, Clint and Bessie: Madison, Minn., 21-26, Clark, S. D., 28-Oct. 3.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Phila. 7-26.

ALMA, Where Do You Live? (F. G. Wockwell): Anamosa, Ia., 23, Marengo 24, Brooklyn 25, Colfax 26, Ames 28, Sioux City 27, Mitchell, S. D., 28-30.

BELLE of Bond Street (Messrs. Shubert): Chgo. 13—indef.

BRINGING Up Father (Co. 1: Charles Foreman): Allentown, Pa., 21-23, Elizabeth 24-26, Phila. 28-Oct. 3.

BRINGING Up Father (Co. 2: Chas. H. Yale): Lancaster, Pa., 23, Pottstown 24, West Chester 25, Wilmington, Del., 26, Frederick, Md., 28, Hagerstown 29, Winchester, Va., 30, Charlottesville Oct. 1, Staunton 2, Roanoke 3.

BRINGING Up Father (Co. 3: Arnold McKenzie): Syracuse, N. Y., 21-23, Batavia 24, Niagara Falls 25, Jamestown 26, Erie, Pa., 27, Meadville 28, Sharon 29, Akron 30, Canton Oct. 1, Mansfield 2, Lima 3, Findlay 5, Toledo 6, 7.

BRINGING Up Father (Co. 4: Arnold McKenzie): Syracuse, N. Y., 21-23, Batavia 24, Niagara Falls 25, Jamestown 26, Erie, Pa., 27, Meadville 28, Sharon 29, Akron 30, Canton Oct. 1, Mansfield 2, Lima 3, Findlay 5, Toledo 6, 7.

BUNNY in Funnyland: Cleveland 21-26.

CENTURY Grand Opera (Messrs. Shubert): N.Y.C. 14—indef.

DAWN, Hazel (John C. Fisher): Washington 28-Oct. 3, Wilmington, Del., 5, Phila. 6-Oct. 3.

ELTINGE (Julian (Al. H. Woods): N.Y.C. 21-26.

FIREFLY, The: Holyoke, Mass., 23, Winsted, Conn., 24, Newburgh, N. Y., 25, Poughkeepsie 26, 27.

FOR the Love of Mike (John Nicholson): Indianapolis 21-26, Columbus 27-Oct. 3.

FORTY-FIVE Minutes from Broadway (Fred Mayer): Green Bay, Wis., 23, Oshkosh 24, Manitowoc 25, Marshfield 26, Wausau 27, Grand Rapids 28, Stevens Point 29, Portage 30, Appleton, Oct. 1, Antigo 2, Marinette 3, Escanaba, Mich., 4, Marquette 5, Calumet 6, Hancock 7.

GILBERT and Sullivan Opera Co.: Oakland, Cal., 20-25, Los Angeles 27-Oct. 3, Sacramento 4, 5.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

GIRL of My Dreams (Coutts and Tentzi): Springfield, Mass., 23, Meriden, Conn., 24, Middletown 25, Stamford 26, Danbury 28, Winsted 29, Torrington 30, Willimantic Oct. 1, Putnam 2, Woonsocket, R. I., 3, Danielson, Conn., 5, Northampton, Mass., 6, Greenfield 7, Bellows Falls, Vt., 8.

HIGH Jinks (Arthur Hammerstein): Boston Aug. 31—indef.

HITCHCOCK, Raymond (Cohan and Harris): Buffalo 21-26.

LADY Luxury (F. C. Whitney): Detroit 21-26.

LITTLE Boy Blue: Clarksburg, W. Va., 23, Fairmont, Va., 24, Uniontown, Pa., 25, Cumberland, Md., 26, Huntington, W. Va., 27, Tyrone, Pa., 28, Clearfield 29, Tobola Oct. 1, Greensburg 2, Altoona 3.

MAN in the Moon (Philip Bartholomae): N.Y.C. 5—indef.

McINTYRE and Heath: N.Y.C. 21-26.

MIDNIGHT Girl (Messrs. Shubert): Chgo. Oct. 5—indef.

MISS Daisy (Philip Bartholomae): N.Y.C. 5—indef.

MUTT and Jeff in Mexico (Co. 1: Gil Williams): Wheeling, W. Va., 23, Steubenville, O., 24, Youngstown 25, Akron 26, Cleveland 27, 28, Erie, Pa., 29, Jamestown 30, Olean Oct. 1, Salamanca 2, Buffalo 3-10.

MUTT and Jeff in Mexico (Co. 2: Gil Williams): Cleveland, O., 21-26, Akron 28, Youngstown 29, Sharon, Pa., 30, Sharpsburg Oct. 1, Pittsburgh 2-10.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Carnegie, Pa., 23, Washington 24, Uniontown 25, Connellsville 26, Greensburg 27, Johnstown 28, Altoona 29, Harrisburg 30, Chambersburg Oct. 1, Hagerstown 2, Frederick, Md., 3, Baltimore 5-10.

MUTT and Jeff in Mexico (Co. 4: Gil Williams): Harrisburg, Pa., 23, Lancaster 24, Reading 25, Allentown 26, Bethlehem 27, Easton 28, Phillipsburg, N. J., 29, Trenton 30, Camden Oct. 1, Wilmington, Del., 2, Chester, Pa., 3, Atlantic City, N. J., 5, Asbury Park 6, Long Branch 7, Paterson 8.

MUTT and Jeff in Mexico (Co. 5: Gil Williams): Coraling, N. Y., 23, Penn Yan 24, Geneva 25, Auburn 26, Rome 27, Oneida 28, Syracuse 29, Fulton 30, Oswego Oct. 1, Watertown 2, Ogdensburg 3, Gouverneur 5, Malone 6, Plattsburg 7.

MUTT and Jeff in Mexico (Co. 6: Harry Hills): Martinsburg, W. Va., 23, Winchester, Va., 24, Harrisonburg 25, Charlottesville 26, Staunton 28, Lynchburg 29, Roanoke 30, Lynchburg 31, Petersburg Oct. 1, Richmond 2, Newport News 3.

MUTT and Jeff in Mexico (Special): Jos. Francis): Norristown, Pa., 23, Coatesville 24, Chester 25, Yorkville 26, Gaffney 28, Shelby, N. C., 29, Hendersonville 30, Pineville Oct. 1, Corbin, Ky., 2, Middlesboro 3.

MY Best Girl (J. C. Rasland): Middletown, N. Y., 23, Honesdale 24, Binghamton 25, Ithaca 26, Cortland 28, Geneva 29, Elmira 30, Williamsport, Pa., Oct. 1, Pottsville 2, Allentown 3.

NEW York Grand Opera (Rosenthal): Pensacola, Fla., Oct. 5, Montgomery 6, Columbus, Ga., 7.

OFF Again Finnigan: Augusta, Ga., 23, Columbia, S. C., 24, Savannah, Ga., 25, Macon 26, Atlanta 28, 29, Birmingham, Ala., 30, Chattanooga, Tenn., Oct. 1, Nashville 2, 3.

ONE Girl in a Million (Klaw Producing Co.): Chgo. 6—indef.

PASSING Show of 1914 (Messrs. Shubert): N.Y.C. June 16-Oct. 3.

PRINCE Chap (Paul B. Jones): Findlay, O., 23, Anoka, Ind., 24, Lansing, Mich., 25, Bay City 27, Saginaw 28, Port Huron 29.

PRINCE of Pilsen (Perry J. Kelly): Baltimore 21-26, York, Pa., 28, Cumberland, Md., 29, Connellsville, Pa., 30, Uniontown Oct. 1, Fairmont, W. Va., 2, Clarksburg 3, Parkersburg 5, Charleston 6, Huntington 7, Ashland, Ky., 8.

QUEEN of the Pavements (Wm. W. Ryley): St. Louis 20-26.

ROCK and Fulton (Sam A. Bunch): Denver 20-26, Trinidad 27, La Junta 28, Rocky Ford 29, Pueblo 30.

SANTLEY, Joseph (Philip Bartholomae): Detroit 21-26.

SARI (Eastern: Henry W. Savage): Danbury, Conn., 23, Meriden 24, Waterbury 25, Plainfield, N. J., 26, Lakewood, Pa., 28, Allentown 29, Bethlehem 30, Cumberland, Md., 31, Uniontown, Pa., 29, New Castle 30.

SARI (Western: Henry W. Savage): Akron, Ohio, 23, Canton 24, Steubenville 25, Wheeling, W. Va., 26, Greenville, Ind., 28, Terre Haute 29, Danville, Ill., 30, Lafayette Oct. 1, Logansport 2, Peru 3, Kokomo 5, Marion 6, Muncie 7, Richmond 8.

SCHEFF, Fritzi (Oliver Morosco): N.Y.C. 21—indef.

SEPTEMBER Morn (Rowland and Clifford): Warren, O., 23, Alliance 24, New Philadelphia 25, Mansfield 26, Galion 28, Bucyrus 29, Tiffin 30, Fostoria Oct. 1, Findlay 2, Defiance 3, Napoleon 5, Toledo 6-10.

SEPTEMBER Morn (Rowland and Clifford): Greenville, O., 23, Lancaster 24, Zanesville 25, Cambridge 26, Marietta 28, Parkersburg, W. Va., 29, Point Pleasant 30, Huntington Oct. 1, Ashland, Ky., 2, Middletown, O., 3.

SEPTEMBER Morn (Rowland and Clifford): Chgo. 6-Oct. 3.

SERVEN Hours in New York (O. E. Wee): Bath, N. Y., 23, Wellsboro, Pa., 24, Lock Haven 25, Bellefonte 26, Tyrone 28, Gallitzin 29, Johnstown 30, Oct. 1, Altoona 2, Harrisburg 3.

WARS of the World (Oliver Morosco): N.Y.C. 7—indef.

WHEN Dreams Come True (Cowan and Boyd): Cleveland, O., 21-26, Akron 27-28, Canton 29, Youngstown 30, Oct. 1, Port Huron 2, Saginaw 3, Bay City 4, Jackson 5, Battle Creek 6, Kalamazoo 7, South Bend, Ind., 8, Gary 9, Michigan City 10, Chicago Harbor, Ind., 11, Kenosha, Wis., 12, Grand Rapids, Mich., 13, Lansing 14.

WHIRL of the World (Gaskill and MacVitty): Cleveland, O., 21-26.

WILSON, Al. H. (Rowland and Clifford): Logansport, Ind., 23, Kokomo 24, Marion 25, Springfield, O., 26, Columbus 28, St. Louis, Mo., 29-Oct. 3, Quincy, Ill., 4, Keokuk, Ia., 5, Burlington 6, Clinton 7, Cedar Rapids 8, Marshalltown 9, Ottumwa 10, Centerville 11, Creston 12.

WINFIELD, Pollie (Florenz Stanfield): Phila. 7-26, Boston 28-Oct. 10.

MINSTRELS

COBURN'S Greater: Dayton, O.—indef.

DUMONT'S: Phila. 14—indef.

EVANS & Mack: Beaver Falls, Pa., 23, Sharon 24, Warren 25, New Castle 26, Sharon, Pa., 28, Cinti. 27-Oct. 3.

FIELD'S: Atlanta, Ga., 20-26, Greenville, S. C., 27, Columbia 28, Spartanburg 29, Asheville, N. C., 30, Knoxville Oct. 1, Chattanooga 2, Nashville 3, Memphis 5, Little Rock, Ark., 6, Pine Bluff 7.

RICHARD and Pringle (Richard and Pringle): Sydney, N. S., 23, Truro 24, Moncton, N. B., 25, Amherst 26, Sackville 27, Pictou 28, Charlottetown, P. E. I., 29, Summerside 30, Oct. 1, Shediac 2, Battleford 3.

BURLESQUE COLUMBIA WHEEL

AL. REEVES'S Beauty Show (Al. Reeves): Empire, Albany, 21-26, Gayety, Boston, 28-Oct. 3.

AMERICAN Beauties (Jack Fennessy): Empire, N.Y.C., 21-26, Gayety, Brooklyn, 28-Oct. 3.

BABY Doll: Empire, Cleveland, 21-26, Gayety, Detroit, 28-Oct. 3.

BEHMAN Show (Jack Singer): Gayety, Toronto, 21-26, Empire, Buffalo, 28-Oct. 3.

BEN WELCH'S Own (Ben Welch): Columbia, Chgo., 21-Oct. 3.

BIG Jubilee (Empire Amusement): Wash., 21-26, Philadelphia, 28-Oct. 3.

BON Ton Girls (Empire Amusement): Chgo., 21-26, Empire, Milwaukee, 28-Oct. 3.

BOWERY Burlesquers (Joe Hurtig): Empire, Toledo, 21-26, Columbia, Chgo., 28-Oct. 3.

CABARET Girls (Empire Amusement): Empire, Newark, 21-26, Empire, Brooklyn, 28-Oct. 3.

COLLEGE Girls (Empire Amusement): Empire, Milwaukee, 21-26, Empire, Chgo., 28-Oct. 3.

GIRLS from Starland (Empire Amusement): Empire, Buffalo, 21-26, Empire, Cleveland, 28-Oct. 3.

GIRLS from the Follies (Empire Amusement): Empire, Chgo., 21-26, Empire, Indianapolis, 28-Oct. 3.

GLOBE Trotters (Empire Amusement): Empire, Brooklyn, 21-26, Empire, Newark, 28-Oct. 3.

GOLDEN Crook (Empire Amusement): Empire, Providence, 21-26, Empire, Albany, 28-Oct. 3.

GOTHAM Burlesquers (Empire Amusement): Empire, Indianapolis, 21-26, Empire, Toledo, 28-Oct. 3.

HAPPY Hooligans (Empire Amusement): Empire, Providence, 21-26, Empire, Boston, 28-Oct. 3.

HASTINGS Big Show (Empire Amusement): Empire, Albany, 21-26, Empire, Providence, 28-Oct. 3.

HOWARD Athenaeum (Empire Amusement): Boston, 21-26, Empire, Hoboken, 28-Oct. 3.

HURTIG & Seamon's (Empire Amusement): Empire, Hoboken, 21-26, Empire, Philadelphia, 28-Oct. 3.

LIBERTY Belles (Empire Amusement): N.Y.C. 21-26, Empire, Newark, 28-Oct. 3.

MILLION Dollar Doll (Empire Amusement): Empire, Cleveland, 21-26, Empire, Toledo, 28-Oct. 3.

MOLLIE Williams Show (Empire Amusement): Empire, Hoboken, 21-26, Empire, Brooklyn, 28-Oct. 3.

MONTE Carlo Girls (Empire Amusement): Empire, Philadelphia, 21-26, Empire, Washington, 28-Oct. 3.

ROSELAND Girls (J. A. Coffman): Phila., 21-26, Wash., 28-Oct. 3.

ROSEY Posey (Empire Amusement): Empire, Chgo., 21-26, Empire, Milwaukee, 28-Oct. 3.

SOCIAL Maids (Empire Amusement): Empire, Philadelphia, 21-26, Empire, Wash., 28-Oct. 3.

STAR and Garter (Empire Amusement): Empire, Chgo., 21-26, Empire, Indianapolis, 28-Oct. 3.

TEMPTERS (Empire Amusement): Empire, Indianapolis, 21-26, Empire, Chgo., 28-Oct. 3.

TIGHT Wire Girls (Empire Amusement): Empire, Brooklyn, 21-26, Empire, Hoboken, 28-Oct. 3.

TRANSATLANTICS (Empire Amusement): Empire, Newark, 21-26, Empire, Providence, 28-Oct. 3.

TRIANGLE Belles (Empire Amusement): Empire, Toledo, 21-26, Empire, Cleveland, 28-Oct. 3.

WATSON'S Big Show (Empire Amusement): Empire, Brooklyn, 21-26, Empire, Albany, 28-Oct. 3.

WINE, Woman and Song (Empire Amusement): Empire, Washington, 21-26, Empire, Baltimore, 28-Oct. 3.

WORLD Beaters (Empire Amusement): Empire, Hoboken, 21-26, Empire, Boston, 28-Oct. 3.

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STAR and Garter (Phil Isaacs): B'klyn 21-26, N.Y.C. 28-Oct. 3.
TROCADEROS (Charles Waldron): Boston 21-26, Worcester 28-30, Bridgeport Oct. 1-3.
WATSON'S Big Show (Billy Watson): Worcester 21-23, Bridgeport 24-26, N.Y.C. 28-Oct. 3.
WATSON Sisters (Max Spiegel): Prov. 21-26, Boston 28-Oct. 3.
WINNING Widows (Max Spiegel): Boston 21-26, Hartford 28-30, Albany Oct. 1-3.

BURLESQUE COLUMBIA (Additional)

AUTO Girls (Teddy Simonds): Trenton 21-26, B'klyn 28-Oct. 3.
BEAUTY, Youth and Folly (J. E. Cooper): Nashville 21-26, Louisville 28-Oct. 3.
BIG Review (Harry D. Dixon): B'klyn 21-26, N.Y.C. 28-Oct. 3.
BIG Sensation (Maurice Weinstock): Detroit 21-26, Chgo. 28-Oct. 3.
BLUE Ribbon (Jack Singer): New Orleans 21-26, Birmingham 28-Oct. 3.
BROADWAY Girls (Theatrical Operating Co.): Waterbury 21-23, Springfield 24-26, Boston 28-Oct. 10.
CABARET Girls: Norfolk 21-23, Phila. 28-Oct. 3.
CHERRY Blossoms (Maurice Jacobs): Balto. 21-26, Richmond 28-Oct. 3.
CITY Belles (Fulton and Howard): Kansas City 21-26.
CITY Sports (Jacobs and Jermon): Richmond 21-26, Norfolk 28-Oct. 3.
CRACKERJACKS (Theatrical Operating Co.): N.Y.C. 21-26, Springfield 28-30, Waterbury Oct. 1-3.
EVA MULL'S Show (Lewis Talcott): Pittsburgh 21-26, Penn Circuit 28-Oct. 3.
FOLLIES (Hank Simott): Cleve. 21-26, Pittsburgh 28-Oct. 3.
FRENCH Models (Howard and Emerson): B'klyn 21-26, Hoboken 28-30, Bklyn Oct. 1-3.
GARDEN of Girls (Barney Gerard): Binghamton 21-23, Erie 24-26, Cleveland Oct. 1-3.
GAY Morning Glories (Glines and Lake): Birmingham 21-26, Atlanta 28-Oct. 3.
GAY Widows (Louis Oberworth): Memphis 21-26, New Orleans 28-Oct. 3.
GIRLS of the Follies (Franklin and Spoor): Penn Circuit 21-26, N.Y.C. 28-Oct. 3.
HEART Charmers (Sam Howe): Louisville 21-26, Indianapolis 28-Oct. 3.
HIGH Flyers (Jacobs and Jermon): Boston 21-Oct. 3.
MINER'S Bowerys (Tom Miner): Cleveland 21-26, Detroit 28-Oct. 3.
ORIENTAL Burlesquers (Billy Watson): Chgo. 21-26, St. Louis 28-Oct. 3.
SAM RICE'S Dafferdills (Jay Hart): St. Louis 21-26, Kansas City 28-Oct. 3.
TANGO Queens (Harry Hastings): Memphis 21-Oct. 3.
TAXI Girls (Hurtig and Seamon): Boston 14-26, B'klyn 28-Oct. 3.
TEMPTERS (Baker and Cohn): N.Y.C. 21-26, Balto. 28-Oct. 3.
TRANSATLANTICS (Hurtig and Seamon): Atlanta 21-26, Nashville 28-Oct. 3.
WHIRL of Mirth (Charles Daniels): Chgo. 21-26, Cinti. 28-Oct. 3.
YANKEE Doodle Girls (T. W. Dinkins): Phila. 21-26, Trenton 28-Oct. 3.
ZALLAH'S Own (W. S. Campbell): Indianapolis 21-26, Chgo. 28-Oct. 3.

CIRCUS

BARNES, Al. G.: Marianna, Ark., 23; Brinkley 24, Helena 25, McGhee 26, Warren 28, Monticello 29, Monroe, La., 30, Alexandria Oct. 1, Opelousas 2, La Fayette 3.
BARNUM and Bailey: Douglas, Ariz., 23, El Paso, Tex., 24, Abilene 25.
HAGENBACK-Wallace: Wellington, Kan., 23, Arkansas City 24, Fredonia 25, Yola 26.
101 RANCH Wild West: Lynchburg, Va., 23, Petersburg 24, Richmond 25, Newport News 26, Norfolk 28, Portsmouth 29, Suffolk 30, Elizabeth City, N. C., Oct. 1, Washington 2, Greenville 3.
RINGLING Brothers: Middlesboro, Ky., 23, Knoxville, Tenn., 24, Johnson City 25, Bristol 26.
WHEELER Brothers: Pittsboro, N. C., 23, Sanford 24.

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Walters, Dorothy, Edith Warren, Ethel Westley, Helen West, Mrs. Gen. Williams, Gladys Wilcox.
York, Alice.

MEN

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Binns, J. H., Jack Barkson, Raymond Bond, Chas. Bouve, G. W. Butterfield, Richard Barbee, Herbert Beatwick, C. J. Bullet, Gaston Bell.
Courneen, Wm. F. T. Charlton, Tom Carrillo, Geo. Cameron, Wm. Cole, Nevin Clark, Harry Crosby.
Davies, Walter, Forest, Harry Dejmar, Clifford Demsey.
Emerson, Jno., Jos. Emmeston, Kent Eberesole.
Freeman, Richard, Thos. Faber, Jas. Francis, Lawrence Farquhar, Maurice Franklin, Francis Fuller, Harrison Ford, Chas. Fleming.
Glasgow, Jas., Harry Gsell, Harry Gordon, Tabor Giles.
Hitchcock, Walter, Chas. Hanford, Polly Hall, T. B. Henry, Forest Huff, H. H. Hamilton, Daniel Hanlon, Harry A. Hamilton, M. O. Hammerthin, Jedfrie, Hugh, Wm. H. Jones, Harry Jackson, Daniel Jarrett, Jr.
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CALGARY, ALTA.

CALGARY, ALTA. (*Special*).—Calgary and Edmonton people will appreciate the excellent company which Mr. Theodore Johnston has provided in "The Players" is shown by the fact that business for their second week increased nearly fifty per cent. in both cities.
At the Grand Sept. 7-9 "Are You a Mason?" Guy Harrington gave a capital performance of Frank Perry; Frances Brandt was a charming Mrs. Perry, and they were given excellent support by the balance of the company; especially good work was done by Miss Florence Templeton as Mrs. Bloodgood, Nell McLeod as Amos Bloodgood, and William L. Nolte as George Fisher and Fanchon. This week, Sept. 21, first half, Lawrance D'Orsay in "The Earl of Pawtucket"; last half, Orpheum vaudeville.
Pantages had another good bill Sept. 7-12. Teddy McNamara and company in a musical tabloid comedy, "The Guide of Monte Carlo," were as entertaining as ever; Saunders and Von Kuntz, "A Travesty in Slices," were a scream. Other good acts: Rendell Singers, Lockhart and Laddie, and Elein's mechanical reproduction of the wreck of the *Pulaski*; good business.
While coming from Vancouver to Calgary Sept. 6 the musical director of the "Omar, the Tentmaker" company, and Augustus Post, Guy Bates Post's brother, had a very unpleasant experience when, through some misunderstanding, they were arrested on suspicion of being Germans spies and taken off the train at Kamloops, B. C. They were taken back eighty-four miles in an auto to military headquarters, where the mistake was discovered and they were allowed to resume their journey.
J. E. Williams has been appointed manager of the Regent Motion Picture Theater.
Meyer Cohen, late manager of the Regent, is making pictures of the Canadian Military Concentration Camp, at Val Cartier, P. Q., and of other military scenes for the Canadian Government.
GEORGE POMEROY.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—At the Macdonough Theater "Too Many Cooks" Sept. 6-12; well presented to average attendance. Liberty: Bishop's Players in "The Master Mind" Sept. 7-12; fine production and business good. Albert Morrison and Ruth Taylor in leading roles gave clever interpretations. Orpheum: Fine vaudeville bill Sept. 6-12 to good attendance. Charles Olcott and Gus Edwards's Matinee Girls make big hit. Mlle. Maryon Vadie and company, Madame Helen Sitlon, Cole and Penaky, Miller and Lyles, Hickey Brothers, Nadolny and Ann Tasker and company. Pantages: Fine bill Sept. 6-12, featuring "The Lion's Bride." Balance of bill: Carter, Bob Albright, Eddie Howard and company, New Orleans Ragtime Band, Mlle. Nadje, Rose and Reunoon.
The Franklin, new motion picture house, with a seating capacity of over fifteen hundred, opened its doors Sept. 1. The reels were exceptionally fine.
Jane Urban, who for several seasons past has been playing prominent ingenue and soubrette roles with Bishop's Players, has closed her engagement with that company and is being toured over the Orpheum Circuit in a clever comedy sketch.
Dillon and King, of the Columbia Theater, have closed their house and are sojourning in Southern California. They will reopen in about ten weeks.
Harry Shumer, of the Liberty Stock company, has returned from a visit to his parents in Detroit, Mich. Barnum and Bailey Circus gave two performances Sept. 4 to capacity.
LOUIS SCHEMMLING.

ST. PAUL

ST. PAUL, MINN., Sept. 15 (*Special*).—"The Racing" was exceedingly well interpreted by the Wright Huntington Players at the Shubert Sept. 13-19. It was the best thing in weeks, and by its faultless presentation the Huntingtons have materially strengthened their grip on St. Paul theatergoers. Louise Gerard as May Joyce was a surprise, as in this role she eclipsed all her former excellent work. Raymond Bond as Dr. Ven Elden gave a convincing performance, his easy, natural method standing him in good stead. Harry Gsell as Larry Joyce and Duncan Penwarden as Jim Joyce deserve special mention. "Bought and Paid For" Sept. 20-26.
"Ready Money" Sept. 27-Oct. 3.
"Food," W. C. de Mille's clever travesty, well acted by J. H. Gilmour, once leading man here with one of Jacob Litt's Stock companies; Gertrude Coghlan, and John Osgood was the Orpheum feature.
Lowe's Empress had a school days skit, Blanche Leslie, Vera Curtis (St. Paul girl), and Wheeler Earl, and other artists.
The Grand had Ed. Lee Wrothe and "The Ginger Girls," a snappy show. The Star offered "Darktown Follies," James H. Morrison, for some time on the Metropolitan staff, is "at the door" this season.
Forty years ago, according to the *Pioneer Press*, Haverly's Minstrels played a week at the Opry.
Business at the Shubert is extra good.
JOSEPH J. PFISTER.

MACON, GA.

MACON, GA. (*Special*). — "Panama Canal" Sept. 14, 15; excellent; "Adele" Sept. 19, "Hanky Panky" Sept. 21, "Oh! Oh! Delphine!" Sept. 26, Princess; "Million Dollar Mystery" and "A Modern Othello" Sept. 14, "Sealed Orders" Sept. 15, 16; "Silent Valley" and "A Brand New Hero" Sept. 17, "Lola," "Our Mutual Girl," "Little Miss and I," Sept. 19, "Trey o' Hearts" and "The Bounders" Sept. 19.
Sam and Edna Part Stock company continues to draw large and appreciative houses at the Majestic daily. This is one of the best balanced companies ever seen here.
OLIVER ORR.

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VAUDEVILLE

Grace La Rue's Remarkable Advance—Allan Dinehart's Bright Comedy—Henrietta Crosman in Playlet

Baker.

MISS CLEO MAYFIELD,
In Vaudeville with Cecil Lean.

REMEMBER the Grace La Rue of old—a lively dancer, but of almost chorus girl-like personality? There is a new Grace La Rue. The transformation is remarkable. Indeed, Miss La Rue is now the one artiste in American vaudeville at all comparable to Ethel Levey.

Grace La Rue's Transformation

Miss La Rue does not, of course, possess Miss Levey's lightning grace of dancing or her power to sound the dramatic depth of a song. But Miss La Rue is strikingly good—and she's steadily improving. There was a big stride, for instance, between her methods as she played in vaudeville less than a year ago and as she appeared at the Colonial last week. The Continental and English stage is developing her as it did Miss Levey.

Two bizarre gowns, an accompanist, a baby grand, and a gilded chair are Miss La Rue's only aids. First, in a striking costume of silver and gold, the star does Victor Herbert's "I Want to Be a Prima Donna," which provides florid vocal moments. Then Miss La Rue shrinks back to the red plush drop and launches dramatically into "My Little Gray Home in the West." She does it very well, and follows with "Why Did You Do It?" in which she comes nearest to sounding the Levey note of rag pathos. "Love and Springtime" and a little dance are next in her repertoire. The accompanist plays the chorus of her numbers while she changes to a bewildering gown of black with silver stripes for her admirable chair song, "The Tango Dream," and for the final melody, "You're Here and I'm Here."

Let's pay tribute to Miss La Rue's metamorphosis. The Continental stage has given her something of *chic* charm, tempered her personality and created a power to really characterize a song.

Agreeable Little Comedy

Last season, in "Just Half Way," Allan Dinehart had one of the most wholesome and charming little playlets of the varieties. It was unusual that he could follow it with such a fresh and agreeable little sketch as Everett Iluskay's "The Meanest Man in the World," presented for the first time at the Colonial.

Mr. Dinehart plays a young lawyer who has starved and strived for five years without success. Finally, he is given a chance: to collect a bill of $200 from a small Kingston, N. Y., store, or put the establishment—"J. Hudson and Company"—out of business. The lawyer is embittered with his lack of success, while fortune has smiled upon every one about him, and resolves to be "the meanest man in the world."

Allan Dinehart's Likable Personality

At the little store, the youthful attorney finds a young girl in charge. He tells his story with the gentle hint that he'll "blow up the whole works" if the $200 isn't forthcoming immediately. But when he finds that the young woman—pretty and alone in the world—is "J. Hudson and Company," his ideas about being the meanest man dwindle. How he borrows $200 to save the store, wins "J. Hudson," and finds he can legally recover for her $20,000 of her father's estate furnishes a neat climax to the little comedy.

As the young attorney, Mr. Dinehart is ingratiating and thoroughly likable. We don't know of an abler juvenile on the stage. He makes every line tell. Mary Louise Dwyer plays "J. Hudson." She needs to soften her characterization. Many of Mr. Dinehart's lines go for little, since there is no response in her playing.

"The Meanest Man in the World" should be tightened here and there. It will then be a little cameo of wholesome comedy.

Gingery Ballroom Dancers

The Madgleys do modern dances with zest and speed. They have developed the ballroom evolution into an

MISS VALLI VALLI,
Singing at the Victoria This Week.

endurance contest. They whirl, trot, clog, and glide like mad up and down behind the footlights. Two smiles "that won't come off," whirling coat-tails and a shimmering black tight-fitting gown that, in strenuous moments, becomes quite revealing are fleeting impressions.

We can't help liking Dainty Marie—the reincarnated Venus, who works on the flying rings.

Edwin George's Amusing Work

Edwin George, the near-juggler, is an irresponsible sort of person who has applied the "nut" comedy idea to the subtle art of balancing a plate on his nose. George is amusing, and he does "get over"—quite a lot of his apparatus landing in the orchestra pit.

The trick cigar—that sputters and explodes to the consternation of the comedian—is still with us. It was part of the turn offered by Rosa Crouch and George Welch at the Palace. Some of their whirling dancing evolutions were rather of the past, too. Yet Welch is an easy eccentric dancer. In an act along new lines he could readily make more use of his dancing ability.

"The Broken Mirror" Returns

"The Broken Mirror" was presented by the Schwartz Brothers. Last season it was one of the few hits of the Forty-fourth Street Theater during its short life as a music hall.

The sketch is built about a remarkable example of duplicate pantomime, in which one of the brothers, while standing behind an empty mirror frame, graphically copies every motion of the other. It is faultlessly timed and possesses plenty of real laughs.

Nat Wills, with his tattered hobo garb and glittering medals, was at both the Palace and the Orpheum. Wills starts off with a brisk and really amusing funny series of war "wheezes," ranging from the eternal Servia-right pun to the Parisian scandal story of the French officer "found in bed with the German measles." Then Wills slips back into his last year's line of talk about the modern women's clothes and other things while the laughs begin to simmer down. Wills needs to brush these stories up, eliminate some of the broadness and get some parody numbers that are really worth while.

Cecil Lean's Winning Smile

An ingratiating and beaming sort of personality is that of Cecil Lean. It couldn't fail to get over.

Lean—in evening clothes and top hat—first sings "Every Afternoon." He gets all there is out of the number with his careful diction. Then Cleo Mayfield, in a picturesque yellow dress with a fur bodice and a Spanish head-dress—a sort of combination headdress and hat—dances out to do her little mosquito song with Mr. Lean. The comedian demonstrates with a violin how vaudevillians can bluff their way through life and then Miss Mayfield returns——

Returns, we continue, in a startling black-and-white costume. Their telephone song, "Tell-a-Funny Tale," is the number—the best of their repertoire—and then Mr. Lean gives his amusing travesty of the country preacher.

All in all, it's a bright little offering—even if it isn't at all new—for Mr. Lean wins his way to his audience and pretty Miss Mayfield gives fetching assistance.

Catch-as-Catch-Can Dances

The Solti Duo—apparently Italian—made their American debut at the Palace. They have taken the

(*Continued on page* 18.)

Wills, N. Y.

MISS CLAIRE ROCHESTER,
Double-Voiced Vocalist in the Varieties.

THE WEEK IN REVIEW

(*Continued from page 17.*)

modern dances and developed them into strenuous athletic whirling evolutions. It is the dance according to the Marquis of Queensberry rules. They close with an odd bit of profuse pantomimic dancing—apparently depicting the efforts of an adventuress to rob her waltz partner and ending with the man choking the woman. 'Tis, as Eddie Foy would say, a pretty thing.

There is nothing noteworthy about the duo.

We're going to add a little postscript comment to our review of Sylvester Schaffer. Last week at the Palace he had considerably quickened his offering. Schaffer does his variety of stunts pretty well on an average—except, of course, for the palpable fake of holding the globe with five men in it. It's a bad climax to his work. He has an artistic eye for effective stage pictures. Practically every scene is colorful and well thought out. Good effects are obtained at a minimum of cost.

Schaffer will get by. His work will create talk—whether or not he is able to hold the average vaudeville theatergoer.

Miss Crosman in "One-Word"

Over at the Orpheum, Henrietta Crosman invaded vaudeville again, this time in Frank C. Egan's "one-word" playlet, which Laurette Taylor and Cyril Maude did at the Plaza for the Authors' League banquet last year.

Briefly, it is the story of a young couple who meet for the first time in a little garden by a rustic bench half revealed in the moonlight. Of course, with the moon and the garden as aids, the result was inevitable. The man wins the young woman in modernized Romeo fashion. The whole thing is told in dialogue of a single word.

It is rather smart, if brief and of pretty light weight. Miss Crosman is too able a comedienne not to make every line count, and Robert Mackey is satisfactory as the man. "One Word," however, won't do more than give a flavor to a vaudeville bill.

But why play acrobatic music for the opening?

Adelaide and J. J. Hughes worked sincerely and honestly during their ten weeks at the Palace. But at the Orpheum we caught them slighting their audience. They interrupted their songs for side remarks, and Miss Adelaide even stopped the proceedings to talk and tie her slipper ribbons. But when they settled down to their charming "Cat and Canary" pantomimic dance, they won the house.

Redford and Winchester offered "the last word in burlesque juggling," according to the Orpheum programme. Redford—or maybe it was Winchester—caught apples hurled from the audience upon a fork held in his mouth.

Another subtle thing was the way the comedian of the team work wore a number of vests, inscribed variously.

MacFarlane's Ballads

George MacFarlane has a fairly neat new song for a finale. It's patriotic, to be sure—a thing that usually seems an appeal for kind applause—but it has some merit. It is called "The Red, White and Blue," the coloring proving to be the red of her lips, the white of her teeth and the blue of her eyes. Then Mr. MacFarlane gave another new number—a sort of rag tribute to the solar system—"Roll on, Beautiful World. Roll on."

Mr. MacFarlane sang agreeably and won much applause.

FREDERICK JAMES SMITH.

DANCERS MARRIED

"Billie" Shaw and William Seabury, who have been dancing at Shanley's for the past eleven weeks, were married in this city on Tuesday, Sept. 15.

The dancers are planning an invasion of vaudeville. Last season they appeared briefly in vaudeville and won an unusual hit in their dainty little offering.

Miss Shaw has gained quite a reputation as a magazine and newspaper writer. She is a frequent contributor to *Young's* and other magazines.

SAILS FOR SOUTH AFRICA

Laura Guerite sailed from England last week for South Africa, to play an engagement with the African Theater Trust, Ltd.

COMING HEADLINERS

Week of Sept. 28—*Palace*, Kitty Gordon and company; *Colonial*, Mr. and Mrs. Vernon Castle, Ruth Roye; *Victoria*, Courtney Sisters, Brice and King, Conroy and Le Maire; *Alhambra*, Nora Bayes, Hymack; *Royal*, Nine White Hussars; *Orpheum*, Eddie Foy and Family, Amelia Bingham and company, French and Elsi; *Prospect*, Adelaide and Hughes, Nat Wills, Franklin Ardell and company; *Bushwick*, Ray Samuels, Van and Schenck, Rooney and Bent.

Week of Oct. 5—*Victoria*, Bessie Wynn; *Colonial*, Henry E. Dixey, Adelaide and Hughes, Creasy and Dayne; *Alhambra*, Houdini, McLellan and Carson; *Royal*, Nat Wills, French and Elsi, Van and Schenck; *Orpheum*, Nora Bayes, Mr. and Mrs. Vernon Castle, Arthur Prince; *Bushwick*, Mae West; *Prospect*, Von Tilzer and Nord.

EDDIE DARLING AT THE BLARNEY STONE.
Snapped by Mr. M. S. Bentham During Their Recent Summer Trip Abroad.

GRACE LA RUE'S DECIDED HIT; VAUDEVILLE GOSSIP

The Colonial's Popularity and Its Pretty Monday Matinee Coterie

BY WALTER J. KINGSLEY.

GRACE LA RUE was altogether charming last week at the Colonial, and won many new admirers. She was in excellent voice and has a stunning wardrobe. Miss La Rue never looked better in her life. Do not be surprised if you wake up some morning and find this young woman in legitimate, associated with one of the really great actors now playing in this country. Ethel Levey has scored in drama in London and I really think that Miss La Rue has a great dramatic future. My opinion is shared by experts who are willing to back her at any time. Grace La Rue has never stood still. She is a thinking, observing woman, who goes ahead and is always interesting.

Dainty Marie's honeymoon is over. By the way, her act is one of the solid, substantial hits of vaudeville. Her salary is one of the best on the circuit, and Marie is not a bit stingy with it, for she takes care of the folks back home and educates her brothers and sisters and nephews and nieces and makes herself generally beloved by all her family. Few artists have ever shown the family love and loyalty that make Dainty Marie a shining example of generosity toward one's own.

Henrietta Crosman's act, "One Word," is very interesting. However, after it has had its vogue, I wish that Miss Crosman, great artiste that she is, would find a playlet that would give her full scope. Vaudeville is ready to make much of Henrietta Crosman, for vaudeville loves class.

Schichtl's Marionettes have been lost in the excitement of war. They were to open at the Palace a week ago Monday, and much was expected of them in the interpretation of twilight dramas of the school of Maeterlinck. They never showed up in this country, and we can get no news of them. These marionettes are not the comedy puppets that Schichtl presented of old, but are manipulated by first-rate artists from the marionette theaters of Dresden and Baden Baden. Their repertoire is remarkable.

The pretty Colonial is making new friends daily. The house, as redecorated and refitted, is one of the prettiest amusement places in New York. The prettiest girls in town still meet there on Monday afternoons. Arrangements are now being made to serve hot chocolate free to all patrons during the Winter months.

B. F. Keith's Prospect Theater is coining money over on the Park Slope, Brooklyn. This is the first house to be erected by the Keith interests in Greater New York. It is an B. F. Albee masterpiece. There is not a scrap of wood, a post or a pillar in the big structure, which is palatially decorated and furnished.

A troupe of educated horses were taken from the Winter Garden stage in Berlin and set to hauling big guns, which means that they are dead by this time. Many trained animals have been killed in Germany on the ground that they eat food needed by human beings. The Berlin newspapers tell of one vaudeville comedian who washed off the grease paint and went directly from the theater to the front to be killed in the first engagement.

Claire Rochester is a wonderful girl. Why is she wonderful? Because she "stopped the show" at Hammerstein's and then drove over to the Palace last week and "cleaned up" before an entirely different type of audience. As a rule a Hammerstein hit is not a riot at the Palace, but Miss Rochester proved herself an irresistible entertainer. She played both houses and adapted herself successfully to both audiences. It was a remarkable feat.

Nat M. Wills has the best act in his career and is making the most pronounced personal success ever credited to him in vaudeville. He has more than one hundred weeks laid out for him at a splendid salary, and as far as I know he hasn't a care in the world.

Sylvester Schaffer is repeating his Palace success at the Brooklyn Orpheum this week.

NEW ACT FOR GEORGE DAMEREL

George Damerel will shortly be seen in a vaudeville act produced by Raymond Midgley.

IRENE FRANKLIN'S RETURN

Irene Franklin returns to vaudeville at the Orpheum in Harrisburg, Pa., on Oct. 5.

HE'S NOW REALLY "JUNIE McCREE"

Junie McCree has been granted permission by Justice Guy, in the Supreme Court, to use that name as his own and to discard his own name, Gansalvo Meresilio.

Raymond and Paine open on the Pantages Circuit Nov. 9, at Winnipeg, Can.

E. S. KELLER'S BOOKINGS

Artists Routed for United and Orpheum Tours

Edward S. Keller has arranged a number of important bookings.

Lightner and Jordan, now in the East, are being routed for the Orpheum.

Eddie Howard, just back from abroad, opens in the East on Sept. 28.

Moran and Wiser, the boomerang throwers, are booked to June, opening in Baltimore on Oct. 5.

Ben Beyer and company are being routed on the United in a new act.

McWilliams, Stendal, and Baldwin, are playing the United under Mr. Keller's direction.

Dorothy Mantell, late of "The Passing Show of 1914," is to enter vaudeville, booked by Mr. Keller.

Piatov and Glaser are booked on the Orpheum to April.

Van Hoven is routed on the United time.

Edwin George, the comedy juggler at the Colonial last week, is routed for the United houses.

HENRY DIXEY AS SINGLE

Lays Aside Playlet—Plays Vaudeville Farewell at Colonial on Oct. 5

Henry E. Dixey has temporarily laid aside Edgar Allan Woolf's playlet, "Castle Romance," and is again doing a single in vaudeville, under Edward S. Keller's direction.

Mr. Dixey will play his farewell to vaudeville at the Colonial on Oct. 5, as he joins the rehearsals of a Shakespearean revival immediately after.

TO TOUR AUSTRALIA

Isabell D'Armond Selects New Team Partner and Sails for Antipodes

Miss Isabell D'Armond, who has been playing in vaudeville with Frank Carter for some time, has taken a new partner, a former member of "The Three Rascals," according to a report from London.

Miss D'Armond, who is one of the daintiest soubrettes in the varieties, and her new partner have been booked by Hugh D. McIntosh for a tour of the Rickards theaters in the Antipodes. They sailed last Friday.

FRED BOWERS BOOKED

M. S. Bentham Routes Comedian for Tour of Orpheum Time

Fred V. Bowers has been routed for a tour of the Orpheum Circuit, opening at Minneapolis on Nov. 2.

Mr. Bowers, who is at the Palace Theater this week, appears under the direction of M. S. Bentham.

Mr. Bowers's tour will run 30 weeks, carrying him to April.

C. M. BLANCHARD BOOKS PLAYLETS

Both Leander de Cordova and Ben Hendricks, who last week broke in new playlets under the direction of C. M. Blanchard, have been routed in the United Houses.

Mr. De Cordova will open his tour in Willard Mack's "Your Flag and Mine," on Monday. Mr. Hendricks, in "Hello, Mabel," opened in Montreal on Monday.

DIRECTS HAL FORDE'S TOUR

Alf T. Wilton is directing the vaudeville tour of Hal Forde, who opened at the Colonial Theater on Monday in his novelty singing specialty.

Mr. Forde will be remembered for his work as principal in "Adele," "The Purple Road" and other musical comedies.

TREAT MATHEWS OPENS OFFICE

Treat Mathews, formerly with Floyd Stoker and Charles Bierbauer, opened a booking office in the Columbia Theater Building on Monday.

COURTNEY SISTERS FOR VICTORIA

The Courtney Sisters will make their first visit to New York since their return to the big time under Alf Wilton's direction at Hammerstein's Victoria on Monday.

IN NEW JAMES MADISON ACT

Dave Genaro and Ray Bailey are this week breaking in a new act by James Madison. Alf T. Wilton is arranging time for the team.

"IN CAPRICE" FOR EAST

Ellison and company are soon to appear in the Eastern houses under Gene Hughes's direction in a new pantomimic musical act in three scenes, "In Caprice."

RETURNS FROM MOTOR TRIP

Floyd Stoker, of Stoker and Bierbauer, has returned from a vacation spent motoring through southern New York, including stops at Ithaca, Cayuga Lake, Cortland, and Syracuse.

MISS WALSH OPENS OCT. 12

Blanche Walsh opens at the Bushwick, in Brooklyn, on Oct. 12, in her new playlet, "He Who Laughs Last," by M. B. Robertson. She will have a company of four.

BROOKLYN BILLS

Fannie Brice, Maggie Cline and Robert T. Haines Variety Favorites

BROOKLYN (*Special*).—Fannie Brice and Ryan and Tierney ran an exciting race for the coveted honors at Keith's Bushwick Theater Sept. 14-19. The other offerings were Truly Shattuck, Leon and company, exponents of Hindu magic; the Gliding O'Mearas, Cummings and Gladdings, "Sergeant Bagby," and "The Bride." The last-named offering, which was presented originally by the Princess Players, seems to have been materially weakened by burlesquing the characters.

The Keith interests arranged for several of the Bushwick acts to assist in opening the Sunday concert season at the Gotham Theater Sept. 20. Fanny Brice, Truly Shattuck, Ryan and Tierney, Cummings and Gladdings, and the Gliding O'Mearas gave performances at both houses.

Keith's new Prospect Theater is practically assured of a prosperous season. The box-office shows capacity business for the first week, with every prospect of its continuance. Maggie Cline and Robert T. Haines scored with the Prospect patrons, while Diamond and Brennan, Emmet Devoy and company, the Five Sullys, Cotter and Boulden, Burdella Patterson, and the Tuscano Brothers maintained the high Keith standard.

J. LEROY DAVO.

MISS SAWYER'S RETURN

With Nigel Barrie, Dancer, Will Open at the Palace on Oct. 5

Joan Sawyer, with Nigel Barrie, will reopen at the Palace, it is expected, on Oct. 5, under the direction of Sam Tauber.

Miss Sawyer is now resting in the South. She will reopen her Persian Garden before returning to the varieties.

SKETCHES AT ACADEMY

The Academy of Music changed its policy slightly on Monday, when Priscilla Knowles opened there as a vaudeville headliner. The first sketch she presents is "The Diamond Necklace," to be followed on Thursday by "Inspiration." The supporting company will be made up largely of members of the former stock company, including James J. Ryan. The feature films will be continued, in conjunction with the sketches.

MELROSE ON LOEW TIME

Bert Melrose, the clown comedian whose "Melrose Fall" and pantomimic comedy has made him a well-known figure in the vaudeville world, opened for Marcus Loew at his American Theater on Monday. Melrose has signed a contract for forty weeks and will shortly start over the Western circuit.

WADSWORTH'S SUNDAY BILLS

The Wadsworth Theater, West 181st Street, resumed the popular priced Sunday concerts on Sunday. Milt Collins and others were on the bill. The Wadsworth stock season opened on Saturday evening.

IN WILLARD MACK SKETCH

Maurice Freeman is now breaking in a new playlet, "The Cast Off," by Willard Mack, at the Orpheum Theater in Yonkers this week. Alf T. Wilton is arranging time to follow the opening.

IN JAMES MADISON'S SKIT

In "At Home," a sketch by James Madison, Paul Morton, and Naomi Glass, opened in Wilmington last week and were immediately booked for the Palace Theater for the present week.

REMAIN IN LEGITIMATE

Herbert Kelcey and Effie Shannon have postponed their vaudeville debut, scheduled for Oct. 12, at the Alhambra. They will shortly appear in a legitimate production.

MRS. THAW AT JARDIN

Mrs. Evelyn Nesbit Thaw and Jack Clifford open an engagement at the Jardin de Danse on Oct. 1. They will dance three times each evening.

BOOKING WILL J. WARD

Will J. Ward and his "five winsome misses," including Miss Jappie Judd, will be seen in the United houses shortly under Alf T. Wilton's direction.

UNDER WILTON BANNER

Duffy, Geisler and Lewis, novelty entertainers, and Southwick and Darr, musical bag punchers, are now being booked for vaudeville by Alf T. Wilton.

NORWORTH IN LONDON PRODUCTION

Jack Norworth will have a leading role in the new London Hippodrome production, "Business as Usual," described as a spectacular play with music.

"IT HAPPENED UPSTAIRS"

Charles Horwitz has written "It Happened Upstairs," described as a "mystery farce," for Hayden Stevenson and Louise Valentine.

Jim Morton opens shortly on the Loew time.

INA CLAIRE IS COMING HOME, RETURNING TO VAUDEVILLE

Claire Rochester's Double Hit—Elsie Janis Coming Back on Oct. 7

Miss Ina Claire will shortly return to America as a vaudeville headliner.

Miss Claire is now negotiating through M. S. Bentham for a tour of the two-a-day theaters and an early opening will probably be arranged. American theatergoers will welcome the return of the dainty and delightful little artiste, well remembered for her charming work in "The Quaker Girl" at the Winter Garden and at the short-lived Folies Bergere, as well as in vaudeville. Miss Claire has been playing in London with unusual success for some time, scoring in the name part of "The Girl from Utah" and later with Sam Bernard in "The Belle of Bond Street."

Miss Holly Hollis writes to THE MIRROR from Colon, R. P., that she is appearing in Panama with success as a "single." Miss Hollis played a week at Colon and two weeks at Panama. Miss Hollis was in stock in Boston and Holyoke, but for the past two seasons has been doing a single turn in the varieties.

Mlle. Dazie is still undecided about her plans for the coming seasons, being divided between striking offers for vaudeville and musical comedy. The danseuse intends to rest for a while, however.

Cecil Lean, who scored with Cleo Mayfield at the Palace last week, is considering a musical comedy proposition for New York in the near future.

Elsie Janis informs THE MIRROR that she will sail for home on Oct. 7 on the *Olympic*—welcome news, indeed, for playgoers.

That Miss Janis contemplates a brief vaudeville tour has been rumored along Broadway for several weeks.

Elizabeth Brice and Charlie King begin their brief vaudeville tour, booked by E. S. Keller, at the Victoria on Monday.

Belle Baker has been booked solid on the United time to June by Edward S. Keller. Miss Baker is demonstrating her art with the rag and character song at the Victoria this week.

Robert T. Haines will continue this season in his successful dramatic playlet, "The Man in Front," by William Hurlbut. Next season Mr. Haines promises a new playlet of unusual force and distinction.

Gus Van, of Van and Schenck, is interested in all kinds of athletics. His semi-professional ball team, by the way, plays the Union Course Athletic Association nine on Sept. 27.

Julia Gifford (Mrs. Robert Fitzsimmons), recently seen at the Victoria, is now featured in "Little Boy Blue," en tour.

Lyn Harding is now playing in the English music halls in a sketch of the Franco-German war, "For France," written by J. O. Francis, author of "Change." Mr. Harding plays an old peasant of the Vosges country, a veteran of Napoleonic days, who gives his life in the Prussian invasion.

Claire Rochester had the distinction of playing at both the Palace and Victoria theaters last week, her double-voiced vocalism receiving much applause at both houses. Miss Rochester has been one of the biggest hits of the Victoria season.

Miss Rochester was, incidentally, in her fifth week at the Victoria. Following Conroy and Le Maire at the Victoria and Nat M. Wills at the Palace during the same week and making a double hit, is a unique record.

Fletcher Norton, Maude Earl, and Audrey Maple opened out of town on Monday in "The Lost Tango." The playlet, produced by Arthur Hopkins, comes into New York shortly. Mr. Hopkins has "The Village Cabaret" in rehearsal and will open the act in about three weeks.

According to E. B. Meredith, of Chicago, there is a scarcity of vaudeville material in the Middle West. "The agencies of Chicago, which supply the West, South and that territory west of Pittsburgh," he says, "report that there are no desirable acts laying off, and say that such a dearth of attractions has never before been known. The reason for the scarcity of acts is not known. The European war could not affect this country at this time, and the number of musical shows organized this Fall is not enough to reduce the number of available performers to any great extent."

Rosika Dolly and Martin Brown open in their new variety offering, directed by Edward S. Keller, at the Maryland, Baltimore, on Oct. 12.

E. F. Hawley begins a vaudeville tour in his well-known playlet, "The Bandit," at Youngstown, O., on Nov. 16, booked by Edward S. Keller. Mr. Hawley recently returned from a successful Australian variety season.

Margaret Skirvin is planning a vaudeville invasion.

"The Pink Nightgown," the playlet in which Kitty Gordon is appearing, seems to be a bit racy, according to the Chicago reviewers. However, remarks Percy Hammond, "Miss Gordon and Mr. Harrison Hunter act this salubrious idyl smartly, with much accuracy of diction and demeanor." The Palace engagement for next week has been canceled.

Gertie Miller made her variety debut at the London Coliseum on Sept. 7.

Jane Haven and Arthur S. Hull are foremost in Robert Edeson's support in his new vaudeville vehicle, "Apartment 309," by Ivy Ashton Root.

The playlet is breaking in at Elizabeth and Jersey City this week and comes to the Palace on Monday. Besides Miss Haven and Mr. Hull, Mr. Edeson's company numbers Edward Wonn and Carl Anderson. "Apartment 309" is a little drama of modern American life. The playlet had a showing at the Palace Saturday morning.

Muriel Window is to leave the Winter Garden production shortly for vaudeville.

JAMES McCORMACK AND MISS ELEANOR IRVING.
Appearing in Tommy Gray's Skit, "Between Decks."

TWO APPEARANCES ON ONE BILL

Dorothy Kennedy, of Pierre Petitot's supporting company in "The 19.45 West," was suddenly stricken with appendicitis in Memphis a few days ago, and Dorothy Mosher, the character comedienne appearing on the same bill, volunteered to play her role.

Miss Mosher continued in the playlet last week in New Orleans. She scored an unusual hit in her first venture in the dramatic field.

HERMAN TIMBERG RECOVERING

Herman Timberg is recovering from an attack of appendicitis at a hospital in Birmingham, Ala.

OPERATION FOR YANSCI DOLLY

Yansci Dolly, now Mrs. Harry Fox, has just undergone an operation on her throat, and in consequence bookings for the next fortnight have been canceled.

W. C. FIELDS AT PALACE

W. C. Fields is due to open at the Palace next Monday, under M. S. Bentham's direction. Fields has just returned from Australia.

HUBERT DYER ON ORPHEUM

Hubert Dyer and company have just opened an orpheum tour.

Albert Perry is again in the varieties in a playlet by Thomas Grant Springer.

CURRENT BILLS

Palace.—Nora Bayes, Henrietta Crossman and company, Frank Fogarty, Fred V. Bowers and company, Gene Greene, Raymond and Caverly, Reynolds' Animals, La Greca.

Colonial.—Valeska Suratt and company, Sid Ford, "The Bride," Jack Gardner, Mullen and Hunsaker, the Farber Girls, Charles and Fannie Van, Aerial Buds, the Leleads.

Alhambra.—George MacFarlane, Fanny Brice, Charles Grapewin and company, Adelaide and Hughes, Francis Dooley and Corinne Nolan, Arthur Deagon and Pierrot, Ed Brown Brothers, Ahn and Mabel Ford, Tuscano Brothers.

Royal.—Gus Edwards's Song Revue, Morton and Austin, Genevieve Warner, Harry Richards and Bessie Kyle, the Petite Mysterios, Collins and Hart.

Orpheum.—Sylvester Schaffer and company, James and Bonnie Thornton, Mrs. Gene Hughes and company, Ota Gygi, Lee Tung Foo and Ethel Kono, Daly Cassella and Perry Weston.

Bushwick.—"Beauty in Grey," Mlle. Rhea, Van and Joe Schenck, "The Rose of the Ranch," Schwartz Brothers, Will Rawls and Billy Kaufman, Will Burns and Ed. Lynn, Jessie and Henry Bilsore.

Prospect.—Valerie Bergere and company, Pat Rooney and Marion Bent, Lydia Barry, Billy Reville and Robert Hunting, Al. Fields and Jack Lewis, Wentworth, Vesta and Teddy.

Victoria.—Belle Baker, Valli Valli, Conroy and Le Maire, Georges Wilding and Sophie Bell, Havemann's Animals, Ray Samuels, Fisher and Green, Edna Luby and company, Wiley and the Eyes, Hayden and Lovera, Roby Raymond and Fred Holder, F. E. Gordon.

IN THE VAUDEVILLE SPOTLIGHT

"For quite a long time," Nat M. Wills says, "the tramp role was rather thrust upon me. I went on the stage at the age of eight years. Later I played in stock, and while I was doing a turn in New York with George and Sid France—two noted professionals of that time—I happened to have a tramp part given to me. I was doing a juvenile role, and it seems that in arranging the stage effects sand bags were used as weights for the scenery. There was a serious accident to the man who played the tramp—really the lead of the show. You might say I was sand-bagged into doing tramp parts, for I stepped into his shoes at the request of the management, and from that day to this I've been associated with that line of parts. 'Lost in New York,' the great melodrama that made tons of money, was being produced on Broadway at the time, and the manager came to see our show. He liked my tramp part characterization, and offered me another tramp part. That's the way it went—always tramp, tramp, tramp for me."

Stoker and Bierbauer have booked Fredrika Siemons and company for a tour of the Orpheum time in the sketch, "Liz."

FLORENCE MOORE'S CAREER

"Vaudeville is my first love, and will be my last," says Florence Moore. "My first serious work on the stage—if you can call my method of entertaining serious—was done in vaudeville, and I suppose I am a vaudevillian to the core. Musical comedy is splendid in a way, and it does rather give one prestige to be starred in such productions; but, really, I prefer vaudeville—its people, its atmosphere, its everything. I feel so happy just now. We are starting on seven weeks' booking; then, following a brief vacation, we begin a year's solid work. The prospect of it is to me delightful.

"My home is in Philadelphia, and some years ago I sang in church choirs. It was from a choir that I went on the stage. My brother issued the call, and for some time I played in stock. Then I started in vaudeville, and, with the exception of the few seasons during which we were in musical comedy, I have been in it since."

The Palace will have the Rigoletto Brothers during the week of Oct. 5.

Lyn Harding is playing in the London music halls in William Hurlbut's Princess Theater playlet, "The Bride."

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABOU Hamad Troupe: Keith's, Boston.
"ACT Beautiful": Orph., 'Frisco, 27-Oct. 3.
ADAIR and Adair: Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
ADELAIDE and Hughes: Alhambra, N.Y.C.; Prospect, B'klyn, 28-Oct. 3; Colonial, N.Y.C., 5-10.
ADLER and Arline: Shea's, Buffalo; Shea's, Toronto, 28-Oct. 3; Orph., Montreal, 5-10.
AERIAL Buds: Colonial, N.Y.C.
AHEARN, Chas., Troupe: Orph., 'Frisco, 27-Oct. 3.
ALGO Brothers: Orph., Boston, 27-30; Sherman Grand, Calgary, Oct. 1-3.
ALEXANDER and Scott: Orph., 'Frisco; Orph., Oakland, 27-Oct. 3.
ALEXANDER Brothers: Orph., New Orleans.
ALEXANDER Kids: Orph., Montreal, Can., 28-Oct. 3; Dominion, Ottawa, 5-10.
ALLEN, Minnie: Keith's, Wash.; Orph., Sioux City, 30-30; Orph., Minneapolis, 27-Oct. 3.
ALTHOFF Sisters: Orph., Des Moines; Orph., Omaha, 27-Oct. 3.
AMERICAN Dancers, Six: Orph., 'Frisco, 20-Oct. 3.
ANGER, Lou: Maryland, Balto.; Bushwick, B'klyn, 28-Oct. 3.
ANNAPOLIS Boys, Five: Keith's, Boston.
ARBUCKLE, Maclyn, Co.: Orph., New Orleans.
AROO Brothers: Garrick, Wilmington, Del.
ARDATH, Fred J., Co.: Keith's, Columbus; Keith's, Cinti., 28-Oct. 3; Keith's, Louisville, 5-10.
ARDELL, Franklin, Co.: Prospect, B'klyn, 28-Oct. 3.
ARMANIAN, Five: Lyric, Richmond, 21-23; Colonial, Norfolk, 24-26.
ARNAUT Brothers: Keith's, Indianapolis; Palace, Chgo., 27-Oct. 3; Keith's, Columbus, 5-10.
ASAHI Troupe: Orph., Minneapolis, 27-Oct. 3.
ASHLEY and Canfield: Orph., Seattle.
ASORIA, Mlle., Co.: Orph., Denver.
"AURORA of Light": Orph., Montreal; Dominion, Ottawa, 28-Oct. 3; Temple, Hamilton, Can., 5-10.
AUSTRALIAN Woodchoppers: Maj., Milwaukee; Maj., Chgo., 27-Oct. 3.
AYON Comedy Four: Sioux City, 27-Oct. 3.
BAKER, Belle: Victoria, N.Y.C.; Keith's, Phila., Oct. 5-10.
BAKER, Ward: Grand, Pittsburgh.
BALL, Rae E.: Temple, Hamilton, Can., Oct. 5-10.
BAPTISTE and Traconi: Keith's, Cinti.; Keith's, Indianapolis, 28-Oct. 3.
BARAHAN and Greha: Keith's, Indianapolis.
BARNARD, Sophie: Bushwick, B'klyn; Maryland, Balto., 28-Oct. 3.
BARNALD'S Animals: Palace, N.Y.C., Oct. 5-10.
BARNES, Stuart: Orph., Montreal; Shea's, Buffalo, 28-Oct. 3; Shea's, Buffalo, 5-10.
BARRY and Wolford: Orph., Kansas City, 27-Oct. 3.
BARRY, Lydia: Prospect, B'klyn.
BARTH, Lee: Orph., Omaha; Orph., Des Moines, 27-Oct. 3.
BARTON and Ledora: Victoria, N.Y.C.
BARTON, Sam: Keith's, Prov.; Keith's, Boston, 28-Oct. 3; Grand, Syracuse, 5-10.
BATES, Shirley, Co.: Forsythe, Atlanta; Orph., Jacksonville, 28-Oct. 3.
BAYES, Nora: Palace, N.Y.C.; Alhambra, N.Y.C., 28-Oct. 3; Orph., B'klyn, 5-10.
BEAUMONT and Arnold: Dominion, Ottawa, Oct. 5-10.
"BEAUTIES, The": Orph., 'Frisco; Orph., Oakland, 27-Oct. 3.
"BEAUTY Is Only Skin Deep": Bushwick, B'klyn; Keith's, Wash., 28-Oct. 3; Orph., B'klyn, 5-10.
"BEAUX Arts": Maryland, Balto.
BELL Family: Maj., Chgo., 27-Oct. 3.
BELLING, Grobert: Orph., B'klyn; Alhambra, N.Y.C., 28-Oct. 3; Colonial, N.Y.C., 5-10.
BENDIX Players: Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
BERGER, Edward: Columbia, Grand Rapids.
BERGERE, Valeria, Co.: Prospect, B'klyn; Keith's, Phila., Oct. 5-10.
BERRA, Betty: Maryland, Balto., 28-Oct. 3.
BERRA, Mabel: Maj., Chgo.
BERRENS, The; Victoria, N.Y.C., 28-Oct. 3.
BERRESFORD, Harry, Co.: Grand, Syracuse; Shea's, Buffalo, 28-Oct. 3; Shea's, Toronto, Can., 5-10.
BICKEL and Watson: Keith's, Cinti.; Orph., Birmingham, 28-Oct. 3; Forsythe, Atlanta, 5-10.
BIG City Four: Orph., Harrisburg, Pa.
BIJOUVE, Jessie and Henry: Bushwick, B'klyn.
BINGHAM, Amelia, Co.: Orph., B'klyn, 21-Oct. 3; Keith's, Boston, 5-10.
BINNS and Burt: Orph., 'Frisco; Orph., Oakland, 27-Oct. 3.
BISON City Four: Orph., Harrisburg, Pa.
BLOOM, Henry; Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3.
BOGANNY Troupe: Hipp., Cleveland; Grand, Pittsburgh, 28-Oct. 3; Keith's, Cinti., 5-10.
BOLAND and Hole: Orph., Oakland, 20-Oct. 3.
BONCONI, Maleta: Orph., Duluth.
BOND and Casson; Forsythe, Atlanta; Orph., Jacksonville, 28-Oct. 3; Bijou, Savannah, 1-7; Victoria, Charleston, 8-10.
BOOTHBY and Everdeen: Temple, Rochester.
BORANI and Nevara: Maj., Milwaukee.
BOUNCER, Billy: Shea's, Buffalo, Oct. 5-10.
BOWERS, Frederick V., Co.: Palace, N.Y.C.
BRADS, The; Keith's, Toledo, 28-Oct. 3; Colonial, Erie, 5-10.
BREEN, Harry; Orph., Kansas City; Orph., Sioux City, 27-Oct. 3.
BRENNER and Watson: Royal, N.Y.C., 28-Oct. 3.
BRICE and King: Victoria, N.Y.C., 28-Oct. 3.
BRICE, Fannie: Alhambra, N.Y.C.; Palace, N.Y.C., 28-Oct.
"BRIDE Shop": Orph., Montreal; Keith's, Boston, 28-Oct. 3; Keith's, Prov., 5-10.
"BRIDE, The": Colonial, N.Y.C.
BRONSON and Baldwin: Colonial, N.Y.C., 28-Oct. 3; Orph., B'klyn, 5-10.
BROOKS and Bowen: Keith's, Toledo; Hipp., Cleveland, 28-Oct. 3; Grand, Pittsburgh, 5-10.
BROOKS, Harry, Co.; Temple, Detroit, 28-Oct. 3; Temple, Rochester, 5-10.
BROWN and Rochelle: Orph., New Orleans.
BROWN Brothers, Six: Alhambra, N.Y.C.
BROWN, Delmore and Brown: Victoria, Charleston, Oct. 5-7; Bijou, Savannah, 8-10.
BRUCH, Fritz and Lucy; Palace, Chgo.; Keith's, Columbus, 28-Oct. 3; Orph., Birmingham, 5-10.
BURKE and McDonald: Orph., Montreal, Oct. 5-10.
BURKE, John and Mae: Orph., Kansas City, 27-Oct. 3.
BURKHART and White: Orph., 'Frisco; Orph., Oakland, 27-Oct. 3.
BURNHAM and Erwin: Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
BURNS and Fulton: Orph., Kansas City; Orph., Omaha, 27-Oct. 3.
BURNS and Lynn: Bushwick, B'klyn; Shubert, Utica, 28-Oct. 3; Shea's, Buffalo, 5-10.
BURNS, Kilmer and Grady: Keith's, Columbus; Keith's, Indianapolis, 28-Oct. 3; Keith's, Louisville, 5-10.
CAMERON Sisters: Palace, Chgo., 27-Oct. 3.
CARLETONS, Two: Grand, Pittsburgh, Oct. 5-10.
CARLOS Brothers: Orph., Oakland; Orph., Sacramento, 27-28; Yosemite, Stockton, 29-30; Orph., San Jose, Oct. 1-3.
CARLTON and Paris: Poli's, Scranton, Oct. 5-10.
CARL, William, Co.: Columbia, St. Louis; Maj., Milwaukee, 27-Oct. 3.
CARMEN Girls: Keith's, Toledo.
CARRERA, Lisne, Co.: Orph., Omaha; Orph., Kansas City, 27-Oct. 3.
CARTMEL and Harris: Orph., St. Paul.
CARUS, Emma and Randall: Shea's, Toronto; Columbia, St. Louis, 27-Oct. 3.
CASTLES, The; Keith's, Phila.; Victoria, N.Y.C., 28-Oct. 3; Orph., B'klyn, 5-10.
CATALANO and Denny: Keith's, Boston, Oct. 5-10.
CAUFOLICAN, Chief: Orph., Seattle.
CHERRERT'S Manchurians: Orph., Birmingham; Forsythe, Atlanta, 28-Oct. 3; Orph., Knoxville, 5-10.
CHICK and Chickets: Keith's, Indianapolis, 28-Oct. 3.
CHIP and Marble: Temple, Detroit; Temple, Rochester, 28-Oct. 3; Victoria, N.Y.C., 5-10.
CHRETIENNE and Louisette: Keith's, Wash.; Maryland, Balto., 28-Oct. 3; Grand, Pittsburgh, 5-10.
CHUNG Hwa Four: Temple, Detroit; Temple, Rochester, 28-Oct. 3; Garrick, Wilmington, 5-10.
CLARK and McCullough: Maj., Milwaukee, 27-Oct. 3.
CLARK and Verdi: Orph., Kansas City; Orph., Omaha, 27-Oct. 3.
CLIFF, Laddie: Maj., Milwaukee; Maj., Chgo., 27-Oct. 3.
CLINTONS, Novelty: Grand, Syracuse, 28-Oct. 3.
COATES, Keane and Johnson: Colonial, Erie, 28-Oct. 3.
COHLAN, Gertrude, Co.: Orph., Winnipeg; Orph., Regina, 27-30; Sherman Grand, Calgary, Oct. 1-3.
COLE and Denahy: Orph., Oakland; Orph., Sacramento, 27-28; Yosemite, Stockton, 29-30; Orph., San Jose, Oct. 1-3.
COLLINS and Hart: Royal, N.Y.C.; Keith's, Wash., 28-Oct. 10.
COLLINS, Lottie: Keith's, Prov.; Maryland, Balto., Oct. 5-10.
COLLINS, Revolving: Orph., Jacksonville, 28-Oct. 3; Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.
"COLONIAL Days": Keith's, Toledo, 28-Oct. 3; Keith's, Columbus, 5-10.
COMFORT and King: Keith's, Indianapolis; Keith's, Louisville, Oct. 5-10.
CONCHAS, Paul: Maryland, Balto.
CONLIN and Steele: Keith's, Toledo, Oct. 5-10.
CONLIN, Ray: Orph., Des Moines; Orph., St. Paul, 27-Oct. 3.
CONNELLY and Weinrich: Orph., B'klyn; Prospect, B'klyn, 28-Oct. 3; Keith's, Phila., 5-10.
CONNELLY, Jane, Co.: Maryland, Balto.; Keith's, Phila., 28-Oct. 3; Keith's, Wash., 5-10.
CONNELLY Sisters: Orph., Memphis; Orph., New Orleans, 27-Oct. 3.
CONROY and Lemaire: Victoria, N.Y.C., 28-Oct. 3.
CONROY and Models: Shea's, Toronto; Keith's, Louisville, Oct. 5-10.
CONSUL and Betty: Temple, Rochester; Dominion, Ottawa, 28-Oct. 3; Orph., Montreal, 5-10.
COOK, Joe: Victoria, N.Y.C., 28-Oct. 3.
COOPER, Harry; Grand, Pittsburgh; Alhambra, N.Y.C., 28-Oct.
CORBETT, Sheppard and Donovan: Orph., Minneapolis, 27-Oct. 3.
CORELLI and Gillette: Orph., Montreal; Dominion, Ottawa, 28-Oct. 3; Prospect, B'klyn, 5-10.
CORIO and Dinus: Shea's, Buffalo; Shea's, Toronto, 28-Oct. 3; Keith's, Phila., 5-10.
CORRADINI'S Animals: Orph., Kansas City; Maj., Milwaukee, 27-Oct. 3.
COURTNEY Sisters: Victoria, N.Y.C., 28-Oct. 3.
COWBOY Minstrels: Grand, Syracuse; Bushwick, B'klyn, 28-Oct. 3; Royal, N.Y.C., 5-10.
CRAIG and Williams: Keith's, Prov., 28-Oct.
CRANE, Mr. and Mrs. Douglas: Columbia, St. Louis; Orph., Memphis, 27-Oct. 3.
CREIGHTON Sisters, Three: Orph., Birmingham, 28-Oct. 3; Forsythe, Atlanta, 5-10.
CRESSY and Dayne: Keith's, Boston; Keith's, Prov., 28-Oct. 3; Colonial, N.Y.C., 5-10.
CRONIN, Morris: Orph., Seattle, 27-Oct. 3.
CROSMAN, Henrietta, Co.: Palace, N.Y.C.
CROSS and Josephine: Victoria, N.Y.C.
CROWELL, Byrd Frost: Orph., Los Angeles, 20-Oct. 3.
CROUCH and Welch: Prospect, B'klyn, 28-Oct. 3.

S. Rachmann
MANAGER OF
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152 West 49th Street

SAM AND KITTY MORTON
in "Back To Where They Started"
Direction THOS. FITZPATRICK
In Preparation by CHAS. GRAPEWIN
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AND
JANE OTT
Assisted by
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"Rube" Dickinson
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Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Elwood, Hallen and Fuller, Kelly and Wentworth, Harry M. Morse, Lewis McCord, Haight and Deane, Dick Grofius, Caroline Franklyn Co. and Maurice Downey Co.
Room 409, Senate Office Building
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JACK GORMAN
author of vaudeville material
(Room 709) 1493 Broadway, N. Y. City

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

CULLEN, James: Columbia, St. Louis; Orph., Memphis, 27-Oct. 3.
CUMMINGS and Gladdiam: Shubert's, Utica; Grand, Pittsburgh, Oct. 5-10.
CURTIS, Julia: Temple, Hamilton, Can.; Hipp., Cleveland, 28-Oct. 3; Keith's, Columbus, 5-10.
DALY, Arnold: Orph., Sacramento, 21, 22; Yosemite, Stockton, 23, 24; Orph., San Jose, Oct. 1-3.
DALY, Vinie: Orph., Denver, Oct. 5-10.
DARE Brothers: Colonial, Norfolk, 23-30; Lyric, Richmond, Oct. 1-3.
"DARING, Prince": Keith's, Cincl., Grand, Pittsburgh, 28-Oct. 3.
DE COE, Harry: Orph., Seattle.
DE GARMO, Alice: Prospect, B'klyn, 28-Oct. 3.
DE GROSART, Frances: Orph., St. Paul, 27-Oct. 3.
DE HAVEN and Nice: Orph., New Orleans.
DEIRO: Bushwick, B'klyn, Oct. 5-10.
DE LA ROSE: Orph., Omaha; Orph., Sioux City, 27-Oct. 3.
DE LEON and Davies: Orph., Lincoln, 27-Oct. 3.
DE MICHELLE Brothers: Temple, Detroit; Temple, Rochester, 28-Oct. 3.
DE PAGE Opera Co.: Keith's, Boston, 28-Oct. 3.
DERKIN'S Dogs: Orph., Birmingham, 28-Oct. 3; Forsythe, Atlanta, 5-10.
DE TRILLE, Henrietta: Palace, Chgo., 27-Oct. 3.
DE VINE and Williams: Keith's, Cincl., 28-Oct. 3; Keith's, Indianapolis, 5-10.
DIAMOND and Brennan: Victoria, N.Y.C.; Maryland, Baltimore, Oct. 5-10.
DIAMOND, Bliss: Orph., Winnipeg, 27-Oct. 3.
DICKINSON, Russ: Orph., Seattle, 27-Oct. 3.
DINEHART, Alice, Co.: Keith's, Boston.
DIVINOFF, Ida: Orph., Seattle, 27-Oct. 3.
DIXEY, Henry E.: Palace, Chgo.; Colonial, N.Y.C., Oct. 5-10.
DOHERTYS, The: Colonial, Norfolk, 23-30; Lyric, Richmond, Oct. 1-3.
DOOLEY and Rugel: Temple, Detroit; Temple, Rochester, 28-Oct. 3; Shea's, Buffalo, 5-10.
DOOLEY and Sayles: Orph., B'klyn, 28-Oct. 3.
DOOLEY, Francis, and Corinne Sayles: Alhambra, N.Y.C.
DORA, Maria: Keith's, Phila., 28-Oct. 3; Keith's, Boston, 5-10.
DOYLE, Patsy: Dominion, Ottawa.
DUFFET, Bruce, Co.: Orph., Birmingham; Colonial, Norfolk, 23-30; Lyric, Richmond, Oct. 1-3.
DUFFY and Lorenzo: Sprockets, San Diego; Orph., Salt Lake City, 27-Oct. 3.
DUNFEE, Josephine: Orph., Los Angeles.
DUPREE and Dupree: Maj., Chgo.; Columbia, St. Louis, 27-Oct. 3.
"EDGE of the World": Bushwick, B'klyn.
EDWARDS, Gus, New Song Revue: Royal, N.Y.C.
ELDRED, Gordon, Co.: Keith's, Phila.
ELINORE and Williams: Orph., Memphis, 27-Oct. 3.
EL RAY Sisters: Orph., Sioux City; Orph., Omaha, 27-Oct. 3.
EMMETT, Mr. and Mrs. Hugh: Victoria, Charleston, 23-30; Bijou, Savannah, Oct. 1-3; Orph., Jacksonville, 5-10.
ERNIE and Ernie: Orph., Kansas City, 27-Oct. 3.
EUGENE Trio: Orph., St. Paul; Orph., Duluth, 27-Oct. 3.
EVERETT'S Hippodrome: Orph., Memphis; Orph., New Orleans, 27-Oct. 3.
FARBER Girls: Colonial, N.Y.C.
FARRELL, Edward, and Co.: Orph., Lancaster, Pa.; Maryland, Balto., 28-Oct. 3; Penn, Phila., 5-10.
FENTON, Maria: Orph., Regina, 27-29; Sherman Grand, Calgary, Oct. 1-3.
FIELDS and Lewis: Prospect, N.Y.C.
FINN and Finn: Orph., Oakland, 27-Oct. 3.
FISHER and Green: Victoria, N.Y.C.
"FISHING": Keith's, Phila.; Lyric, Richmond, 28-30.
FITZGIBBON, Bert: Keith's, Cincl.; Palace, Chgo., 27-Oct. 3; Keith's, Columbus, 5-10.
FITZGIBBON, Marie: Poli's, New Haven, 21-23; Poli's, Springfield, 24-26; Dominion, Ottawa, Can., 28-Oct. 3; Orph., Montreal, 5-10.
"FIXING the Furnace": Temple, Rochester; Grand, Syracuse, Oct. 5-10.
FLANAGAN and Edwards: Shea's, Buffalo, 28-Oct. 3; Shea's, Toronto, Can., 5-10.
FLORO, Prince: Bijou, Savannah, 21-23; Lyric, Richmond, 23-30; Colonial, Norfolk, Oct. 1-3; Hipp., Cleveland, 5-10.
FOGARTY, Frank: Palace, N.Y.C.
FORD and Allison: Shea's, Toronto, Oct. 5-10.
FORD and Hewitt: Grand, Pittsburgh; Shea's, Buffalo, 28-Oct. 3.
FORD, Bertie: Orph., Des Moines; Orph., Omaha, 27-Oct. 3.
FORD, Max and Mabel: Alhambra, N.Y.C.; Bushwick, B'klyn, 28-Oct. 3; Royal, N.Y.C., 5-10.
FORDE, Hal: Colonial, N.Y.C.
FOX and Dentz: Shea's, Buffalo; Shea's, Toronto, 28-Oct. 3.
FOY, Eddie, and Family: Orph., B'klyn, 28-Oct. 3; Keith's, Wash., 5-10.
FRANKLIN, Irma: Orph., Harrisburg, Oct. 5-10.
FRENCH and Ely: Orph., B'klyn, 28-Oct. 3; Royal, N.Y.C., 5-10.
FRIGANZA, Trixie: Orph., Kansas City; Orph., Sioux City, 27-Oct. 3.
FROSINI: Colonial, Erie, Oct. 5-10.
GALLAGHER and Carlin: Shea's, Buffalo; Shea's, Toronto, 28-Oct. 3; Royal, N.Y.C., 5-10.
GALLOWAY, Louise, Co.: Keith's, Indianapolis, 5-10.
"GARDEN of Peaches": Orph., Harrisburg, Pa.
GARDINER Trio: Orph., Lincoln; Orph., Sioux City, 27-Oct. 3.
GARDNER, Jack: Colonial, N.Y.C.
GAUDSMITH, The: Keith's, Boston, 28-Oct. 3.
GERSON and Houlihan: Keith's, Boston, Oct. 5-10.
GEIGER, John: Maj., Milwaukee.
GEORGE, Edwin: Grand, Syracuse; Keith's, Phila., 28-Oct. 3.
GILBERT, J. Wolfe: Victoria, N.Y.C., 28-Oct. 3.
GILLINGWATER, Claude: Orph., Seattle.
GIRL from Milwaukee: Keith's, Boston, 28-Oct. 3.
GIRL in the Moon: Poli's, Scranton.
GLYNN and Pauline: Orph., B'klyn.
GORDONE, Robbie: Temple, Detroit; Temple, Rochester, 28-Oct. 3.
GORDON, Kitty, Co.: Palace, N.Y.C., 27-Oct. 3.
GORMLEY and Caffery: Orph., Salt Lake City, 27-Oct. 3.
GOULD and Ashlyn: Keith's, Cincl., Oct. 5-10.
GRANT and Hoag: Orph., Oakland; Orph., Sacramento, 21, 22; Yosemite, Stockton, 23, 24; Orph., San Jose, Oct. 1-3.
GRAPEWIN, Chas., and Co.: Alhambra, N.Y.C.; Grand, Syracuse, 28-Oct. 3; Hipp., Cleveland, 5-10.
GRAGERS, The: Orph., Seattle.
GRAY, Bunny: Victoria, N.Y.C., Oct. 5-10.
"GREEN Beetle, The": Orph., Memphis; Orph., New Orleans, 27-Oct. 3.
GREENE, Gene: Palace, N.Y.C.
GRIFF and Dietrich: Orph., Jacksonville; Victoria, Charleston, 23-30; Bijou, Savannah, Oct. 1-3.
HALL, Billy Sweet: Orph., Minneapolis; Orph., St. Paul, 27-Oct. 3.
HALLIGAN and Sykes: Orph., Montreal.
HALPERIN, Nan: Royal, N.Y.C., Oct. 5-10.
HANS Linne Girls: Orph., Salt Lake City; Orph., Denver, 27-Oct. 3.
HARCOURT, Daisy: Victoria, N.Y.C., 28-Oct. 3.
HART, Marie and Billy: Spreckles, San Diego; Orph., Salt Lake City, 27-Oct. 3.
HARTMAN and Verady: Grand, Syracuse; Hipp., Cleveland, 28-Oct. 3; Keith's, Cincl., 5-10.
HAVEL-O'Brien, Co.: Orph., Oakland; Orph., Sacramento, 21, 22; Yosemite, Stockton, 23, 24; Orph., San Jose, Oct. 1-3.
HAVERMAN'S Animals: Victoria, N.Y.C., Sept. 13—indef.
HAYES, Ed., Co.: Orph., Denver; Orph., Lincoln, 27-Oct. 3.
HAYWARD-Stafford Co.: Orph., Los Angeles; Spreckles, San Diego, 28-Oct. 3; Orph., Salt Lake City, 4-10.
HEATH and Millership: Keith's, Indianapolis; Grand, Pittsburgh, 28-Oct. 3; Grand, Syracuse, 5-10.
HENDLER, Hirschel: Victoria, Charleston, 21-23; Bijou, Savannah, 24-26; Forsythe, Atlanta, Oct. 5-10.
HENDRICKS, Ben, Co.: Dominion, Ottawa, 28-Oct. 3.
HENNINGS, J. and W.: Maj., Milwaukee, 27-Oct. 3; Hipp., Cleveland, 5-10.
HERMAN and Lee: Orph., Montreal, Can., Oct. 5-10.
HESS Sisters: Spreckles, San Diego; Orph., Salt Lake City, 27-Oct. 3.
HICKEY Brothers, Three: Orph., Los Angeles, 20-Oct. 3.
HIGGINS, John: Orph., Omaha.
HILL and Whittaker: Orph., New Orleans, 27-Oct. 3.
HINES and Fox: Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26; Orph., Los Angeles, 27-Oct. 3.
HOEY and Lee: Temple, Hamilton; Colonial, Erie, 28-Oct. 3.
HOFFMAN, Gertrude: Orph., Minneapolis; Orph., St. Paul, 27-Oct. 3.
HOFFMAN, Lou: Colonial, Norfolk, 21-23.
HOLMAN, Harry, Co.: Saenger, Kokomo, 22-24; Orph., South Bend, 25-30; Avenue, Chgo., Oct. 1-3; New Grand, Evansville, 5-7.
HOLT, Alf: Orph., Jacksonville.
HOPKINS Sisters: Hipp., Cleveland; Columbia, Grand Rapids, 28-Oct. 3; Keith's, Toledo, 5-10.
HORLICK Family: Columbia, St. Louis, 27-Oct. 3.
HOUDINI, Harry: Alhambra, N.Y.C., Oct. 5-10.
HOUGHTON'S Boys and Girls: Poli's, Springfield, 21-23; Poli's, New Haven, 24-26.
HOWARD and McGrane: Orph., Birmingham, Oct. 5-10.
HOWARD and Simon: Maryland, Balto.; Temple, Detroit, Oct. 5-10.
HOWARD, Charles, Co.: Orph., Omaha; Orph., Minneapolis, 27-Oct. 3.
HOWARD, Great: Hipp., Cleveland; Keith's, Indianapolis, 28-Oct. 3; Keith's, Louisville, 5-10.
HUGHES, Mrs.: Orph., B'klyn.
HUNTING and Francis: Orph., Minneapolis; Orph., Winnipeg, 27-Oct. 3.
HUNTING, Law and Mollie: Columbia, Grand Rapids, Oct. 5-10.
HUSSARS, Nine White: Colonial, N.Y.C., 28-Oct. 3; Keith's, Wash., 5-10.
HYMACK: Orph., B'klyn; Alhambra, N.Y.C., 28-Oct. 3; Keith's, Boston, 5-10.
IMHOFF, Conn and Corneet: Orph., Kansas City, 27-Oct. 3.
INHMED: Orph., Prison, 20-Oct. 3.
JACKSON, Joe: Maryland, Balto.; Temple, Detroit; Keith's, Phila., Oct. 5-10.
JAMES, Walter: Keith's, Prov., 28-Oct. 3.
JARROW: Maj., Chgo., 27-Oct. 3.
JARVIS and Harrison: Keith's, Columbus; Columbia, Grand Rapids, 28-Oct. 3; Keith's, Toledo, 5-10.
JEFFERSON, Joseph, Co.: Orph., Reading, 21-23; Sherman Grand, Calgary, 24-26.
JOHNSON and Wells: Temple, Hamilton; Dominion, Ottawa, 28-Oct. 3; Orph., Montreal, 5-10.
JOHNSTON, Johnny, Co.: Orph., Sioux City; Orph., Minneapolis, 27-Oct. 3.
JONES and Sylvester: Orph., Oakland.
JULIET: Orph., B'klyn; Grand, Syracuse, 28-Oct. 3; Hipp., Cleveland, 5-10.
KAJIYAMA: Columbia, St. Louis; Orph., Memphis, 27-Oct. 3.
KALICH, Bertha, Co.: Orph., Salt Lake City; Orph., Denver, 27-Oct. 3.
KALMER and Brown: Orph., Seattle, 27-Oct. 3.
KARNI: Victoria, N.Y.C., 28-Oct. 3.
KAUFMAN Brothers: Orph., Memphis; Orph., New Orleans, 27-Oct. 3.
KEENAN, Frank, Co.: Maj., Chgo., 27-Oct. 3.
KELLY and Galvin: Orph., Harrisburg, 28-Oct. 3; Shubert's, Utica, 5-10.
KELLY and Wesley: Royal, N.Y.C., 28-Oct. 3.
KELLY, Walter: Keith's, Columbus; Grand, Syracuse, 28-Oct. 3; Hipp., Cleveland, 5-10.
KENE and Wayne: Keith's, Prov., Oct. 5-10.
KID Kabaret: Garrick, Wilmington, Del.
KIMBERLY and Mohr: Palace, Chgo.
KINGSTON and Ebner: Temple, Detroit, 28-Oct. 3; Temple, Rochester, 5-10.
KIRK and Fogarty: Maj., Milwaukee; Columbia, St. Louis, 27-Oct. 3.
KLUTING'S Animals: Maryland, Balto.; Colonial, Erie, 28-Oct. 3; Keith's, Phila., 5-10.
KORNAU, Fred: Orph., Lincoln; Orph., Des Moines, 27-Oct. 3.
KRAMER and Morton: Orph., Duluth; Orph., Lincoln, 27-Oct. 3.
KRAMER and Patterson: Orph., Oakland, 27-Oct. 3.
KREMKA Brothers: Keith's, Boston, 28-Oct. 3; Temple, Detroit, 5-10.
KRONOLD, Hans: Orph., Prison.
KUMMER, Claire: Keith's, Prov., Oct. 5-10.
LADY Rose Mel: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26; Orph., Jacksonville, 28-Oct. 3.
LAI Mon Kim: Orph., Lincoln; Orph., Kansas City, 27-Oct. 3.
LA KREMOLINA and Four Darres Brothers: Temple, Detroit; Temple, Rochester, 28-Oct. 3.
LAMBERT and Ball: Orph., Montreal, Oct. 5-10.
LAMBERTI: Maryland, Balto., Oct. 5-10.
LANE and O'Donnell: Keith's, Columbus; Keith's, Cincl., 28-Oct. 3; Keith's, Indianapolis, 5-10.
LANGDONS, The: Orph., B'klyn; Royal, N.Y.C., 28-Oct. 3; Prospect, B'klyn, 5-10.
LARGAY and Snee: Orph., Birmingham, 28-Oct. 3.
LA RUE, Grace: Keith's, Wash.
LASKY'S New Act: Orph., Harrisburg, 28-Oct. 3; Shubert's, Utica, 5-10.
LAUDER Pictures: Keith's, Wash., 28-Oct. 3; Keith's, Phila., 5-10.
"LAWN Party": Keith's, Toledo; Keith's, Columbus, 28-Oct. 3; Grand, Pittsburgh, 5-10.
LAWRENCE and Edwards: Keith's, Prov.
LEAN, Cecil, and Mayfield: Shea's, Buffalo; Shea's, Toronto, 28-Oct. 3.
LE GROHS: Palace, N.Y.C.
LE HORN and Dupree: Orph., Birmingham, Oct. 5-10.
LEIGHTONS, Three: Keith's, Prov.; Maryland, Balto., 28-Oct. 3; Columbia, Grand Rapids, 5-10.
LEITZEL and Jeanette: Palace, Chgo.; Maj., Milwaukee, 27-Oct. 3.
LELANDS, The: Royal, N.Y.C., 28-Oct. 3.

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By TOM BARRY

"THE SWEETEST ACT IN VAUDEVILLE"

LEONARD and Russell: Palace, Chgo.; Columbia, St. Louis, 27-Oct. 3.
LES JUNDTS: Temple, Hamilton; Orph., Montreal, 28-Oct. 3; Dominion, Ottawa, 5-10.
LESLIE, Bert, Co.: Victoria, N.Y.C., 28-Oct. 3.
LESTER, Harry S.: Alhambra, N.Y.C., Oct. 5-10.
LEVERING Co.: Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3; Keith's, Boston, 5-10.
LEVY, Bert: Columbia, Grand Rapids, Oct. 5-10.
LEWIS and Russell: Columbia, St. Louis.
LEWIS, Harry: Orph., Salt Lake City; Orph., Denver, 27-Oct. 3.
LIBBY and Barton: Orph., Minneapolis; Orph., Duluth, 27-Oct. 3.
LIND, Homer, Co.: Temple, Rochester.
LINDSAY, Fred, Co.: Columbia, Grand Rapids.
LORAINE and Dudley: Keith's, Indianapolis.
"LOVE in the Suburbs": Keith's, Boston, 28-Oct. 3.
LOYAL, Brivis, Co.: Alhambra, N.Y.C.; Royal, N.Y.C., 28-Oct. 3; Keith's, Prov., 5-10.
LUCCA, Lucians: Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3.
LUCIER, Lancton, Co.: Orph., Omaha; Orph., Des Moines, 27-Oct. 3.
LYONS and Yosco: Keith's, Boston; Bushwick, B'klyn, 28-Oct. 3; Orph., B'klyn, 5-10.
LYRES, Three: Shea's, Buffalo; Shea's, Toronto, 28-Oct. 3; Keith's, Phila., 5-10.
MA BELLE and Ballet: Keith's, Wash., 28-Oct. 3; Maryland, Balto., 5-10.
MACK and Ellis: Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
MACK and Orth: Shubert's, Utica, N. Y.; Orph., Frisco, 27-Oct. 3; Shea's, Buffalo, Oct. 5-10.
MACK and Walker: Orph., Frisco, 27-Oct. 3.
MAKING the Movies: Poli's, Scranton, Oct. 5-10.
MARCONI Brothers: Forsythe, Atlanta, Oct. 5-10.
MARIE, Dainty: Orph., B'klyn, Oct. 5-10.
MARLO and Duffy: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3; Orph., Jacksonville, 5-10.
MARTIN, H. B.: Maj., Chgo.
MATINEE Girls: Orph., Los Angeles, 20-Oct. 3.
MAXINE Brothers and Bobby: Grand, Pittsburgh; Alhambra, N.Y.C., 28-Oct. 3; Orph., B'klyn, 5-10.
McCAY, Winsor: Colonial, N. Y.C.
McCORMACK and Irving: Keith's, Prov.
McCONNELL and Simpson: Orph., Memphis, 27-Oct. 3.
McDERMOTT, Billy: Grand, Pittsburgh.
McFARLANE, George: Alhambra, N.Y.C.
McGINN, Frances, Co.: Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26; Orph., Los Angeles, 27-Oct. 3.
McGOODS, Charles, Co.: Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26; Orph., Los Angeles, 27-Oct. 3.
McKAY and Ardine: Orph., Memphis; Orph., New Orleans, 27-Oct. 3.
McLELLAN and Carson: Keith's, Phila.; Keith's, Prov., 28-Oct. 3; Alhambra, N.Y.C., 5-10.
McNALLYS, Four: Victoria, Charleston, 21-23; Bijou, Savannah, 24-26; Orph., Jacksonville, 28-Oct. 3.
McRAY and Clegg: Palace, Chgo.; Maj., Milwaukee, 27-Oct. 3.
MEEHAN'S Dogs: Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.
MEISTERSINGERS: Keith's, Prov.
MELROSE, Bert: Shea's, Toronto.
MELVILLE and Higgins: Prospect, B'klyn; Keith's, Phila., 28-Oct. 3.
MERCEDES: Palace, Chgo., 20-Oct. 3.
MERLE'S Cockatoos: Forsythe, Atlanta.
MERRILL and Otto: Yosemite, Stockton, 23, 24; Orph., San Jose, 25, 26; Orph., Los Angeles, 27-Oct. 3.
METROPOLITAN Five: Orph., Seattle.
MEYARO'S Trio: Marriand, Balto., 28-Oct. 3; Shea's, Buffalo, 5-10.
MILLER and Lyles: Orph., Los Angeles.
MILLER and Vincent: Orph., Winnipeg; Orph., Regina, 27-Oct. 3.
MILLER, De Voy and Prince: Bijou, Savannah, Oct. 5-7; Victoria, Charleston, 8-10.
MILTON and De Long Sisters: Orph., Harrisburg, 28-Oct. 3; Shubert's, Utica, 5-10.
MONETA Five: Temple, Detroit, Oct. 5-10.
MONTGOMERY, Marshall: Forsythe, Atlanta; Orph., Birmingham, 28-Oct. 3; Maryland, Balto., 5-10.
MORIN Sisters: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3; Orph., Jacksonville, 5-10.
MORRIS, Elida: Orph., St. Paul; Orph., Duluth, 27-Oct. 3.
MORRIS, Nina, Co.: Keith's, Cinti.; Keith's, Toledo, 28-Oct. 3.
MORTON and Austin: Royal, N.Y.C.; Prospect, B'klyn, 28-Oct. 3; Alhambra, N.Y.C., 5-10.
MORTON and Glass: Bushwick, B'klyn.
MORTON, Ed.: Keith's, Toledo; Columbia, Grand Rapids, 28-Oct. 3; Temple, Detroit, 5-10.
MORTON, Sam, and Kitty: Palace, N.Y.C.; Bushwick, B'klyn.
MOSHER, Hayes and Mosher: Colonial, Norfolk, 21-23; Lyric, Richmond, 24-26.
MOZARTS, The: Orph., Salt Lake City; Orph., Denver, 27-Oct. 3.
MULLEN and Coogan: Keith's, Prov., Oct. 5-10.
MULLER and Coogan: Orph., Montreal, 28-Oct. 3.
MURPHY, Chauncey, Co.: Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3.
MYSTIC Bird: Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3.
NANA: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3; Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
NASH, Julia, and Co.: Orph., Jacksonville.
NATALIE and Ferrari: Orph., Los Angeles; Spreckles, San Diego, 27-Oct. 3.
NEWBER and Kappel: Forsythe, Atlanta, 28-Oct. 3.
NEVINS and Erwood: Columbia, St. Louis; Maj., Chgo., 27-Oct. 3.
NEWELL and Most: Colonial, Norfolk, 21-23; Lyric, Richmond, 24-26; Victoria, Charleston, Oct. 5-7; Bijou, Savannah, 8-10.
NICHOLS, Nellie V.: Grand, Syracuse; Temple, Detroit, 28-Oct. 3; Temple, Rochester, 5-10.
NORCROSS and Holdsworth: Poli's, Scranton; Maryland, Balto., 28-Oct. 3; Orph., Birmingham, 5-10.
NORTH, Frank, Co.: Orph., Seattle, 27-Oct. 3.
NORTON and Nicholson: Victoria, N.Y.C., 28-Oct. 3.
NOSSES, Musical: Wilson, Chgo., 21-23; Maj., Dubuque, 24-26; Maj., Waterloo, 27-30.
OAKLAND, Sisters: Orph., New Orleans.
OAKLAND, Will, Co.: Orph., Winnipeg; Orph., Regina, 27-30; Sherman Grand, Calgary, Oct. 1-3.
OLIVA and Seals: Orph., Sioux City; Orph., Des Moines, 27-Oct. 3; Temple, Detroit, 5-10.
OPPIE Lady, The: Orph., Salt Lake City, 27-Oct. 3.
O'MEERS, Josie: Colonial, Erie, 28-Oct. 3.
O'NEIL, Dot: Prospect, B'klyn; Temple, Hamilton, Can., 28-Oct. 3.
OTTO, Elisabeth: Orph., Montreal, 28-Oct. 3; Dominion, Ottawa, 5-10.
OWER and Ower: Orph., Omaha.
PALLENBERG'S Bears: Orph., Denver; Orph., Lincoln, 27-Oct. 3.
PANTZER Duo: Keith's, Indianapolis; Keith's, Cinti., 28-Oct. 3.
PARILLA and Frabito: Orph., Birmingham; Forsythe, Atlanta, 28-Oct. 3; Hipp., Cleveland, 5-10.
PARISIENNES, The: Colonial, Erie, 28-Oct. 3.
PATRICOLA, Angelo: Shea's, Toronto; Temple, Detroit, 28-Oct. 3; Temple, Rochester, 5-10.
PEAK'S Educated Blockheads: Dominion, Ottawa; Temple, Hamilton, 28-Oct. 3.
"PERIN Mystery": Shea's, Buffalo, 28-Oct. 3; Shea's, Toronto, Can., 5-10.
PENTON, Marie: Orph., Lincoln.
PEPPINO: Garrick, Wilmington, Oct. 5-10.
PERRIN Mysteries: Shubert's, Utica; Royal, N.Y.C.
PERRINOFF and Rose: Orph., B'klyn; Grand, Syracuse, 28-Oct. 3.
PIATROV and Glaser: Orph., Des Moines; Orph., Sioux City, 27-Oct. 3.
PIERLOT and Scholfield: Orph., Harrisburg, Oct. 5-10.
PORTER and Sullivan: Victoria, Charleston, 21-23; Bijou, Savannah, 24-26; Orph., Jacksonville, Oct. 5-10.
POTTS, Brute, Co.: Orph., Duluth; Orph., Winnipeg, 27-Oct. 3.
PRINCE, Arthur: Orph., B'klyn, Oct. 5-10.
PRUITT, Bill: Temple, Detroit, 28-Oct. 3; Temple, Rochester, 5-10.
PUCK, H. and E.: Poli's, Scranton, Oct. 5-10.
RAJAH, Princess: Keith's, Cinti.; Palace, Chgo., 27-Oct. 3.
RANDALL, Ray, Co.: Poli's, New Haven, 28-30; Poli's, Springfield, Oct. 1-3.
RANDALLS, The: Orph., Kansas City.
RAVENSCROFT, Charlotte: Shea's, Buffalo, 28-Oct. 3; Shea's, Toronto, Can., 5-10.
RAY, John and Emma: Orph., Des Moines.
RAYMOND and Bain: Maj., Milwaukee; Palace, Chgo., 27-Oct. 3.
RAYMOND and Caverly: Palace, N.Y.C.
RAYMONDE: Forsythe, Atlanta, Oct. 5-10.
RAYNO'S Dogs: Temple, Detroit, 28-Oct. 3; Temple, Rochester, 5-10.
RAWLS, Will, and Ella Von Kaufman: Bushwick, B'klyn.
REDFORD and Winchester: Orph., Montreal, Oct. 5-10.
"REDHEADS, The": Orph., St. Paul; Orph., Omaha, 27-Oct. 3.
REISNER and Gores: Orph., Oakland; Orph., Sacramento, 27, 28; Yosemite, Stockton, 29, 30; Orph., San Jose, Oct. 1-3.
REMPLE, B. and H., Co.: Temple, Hamilton, Can.; Shubert's, Utica, 28-Oct. 3; Maryland, Balto., 5-10.
RENELO and Blaier: Keith's, Phila., 28-Oct. 3.
RICE, Sully and Scott: Dominion, Ottawa; Temple, Hamilton, 28-Oct. 3.
RICHARDS and Kyle: Royal, N.Y.C.
RICHARDS, Chris: Maryland, Balto.; Keith's, Boston, Oct. 5-10.
RIGGS and Witchie: Keith's, Prov., 28-Oct. 3.
RIGOLETTO Twins: Prospect, N.Y.C.
RING, Blanche, Mal., Milwaukee; Hipp., Cleveland, 28-Oct. 3; Shea's, Buffalo, 5-10.
ROACH and McCurdy: Grand, Syracuse, 28-Oct. 3.
ROBERTS, Little Lord: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26; Orph., Jacksonville, Oct. 5-10.

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AND CONTINENTAL SUCCESSES

ROCHESTER, Claire: Maryland, Balto.

ROEDER'S Four: Bushwick, B'klyn, 21-26; Keith's, Phila., 28-Oct. 3; Maryland, Balto., 5-10.

ROEHM'S Athletic Girls: Forsythe, Atlanta; Orph., Birmingham, 28-Oct. 3.

ROGERS, Will: Sprockles, San Diego; Orph., Salt Lake City, 27-Oct. 3.

ROMEO, The Great: Orph., Des Moines.

ROONEY and Bent: Prospect, B'klyn, 21-Oct. 3.

ROSS, Charles J.: Mai., Chgo.

ROSS, Edie: Orph., Harrisburg, Pa.

ROUGET, Alberta: Columbia, St. Louis.

ROYE, Ruth: Keith's, Phila.; Colonial, N.Y.C., 28-Oct. 3.

RYAN and Lee: Orph., Birmingham; Forsythe, Atlanta, 28-Oct. 3; Keith's, Columbus, 5-10.

RYAN and Tierney: Orph., B'klyn, 28-Oct. 3; Colonial, N.Y.C., 5-10.

SALON Singers: Orph., Birmingham; Forsythe, Atlanta, 28-Oct. 3; Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10.

SALVAGGIS, Two: Orph., Seattle, 27-Oct. 3.

SAMUELS, Ray: Victoria, N.Y.C.; Bushwick, B'klyn, 28-Oct. 3; Grand, Syracuse, 5-10.

SANTLEY and Norton: Orph., Sioux City; Orph., Des Moines, 27-Oct. 3.

SARCHO, Capt. Lewis: Victoria, N.Y.C., Oct. 5-10.

SCENES from Grand Opera: Keith's, Indianapolis; Keith's, Cinti., 28-Oct. 3.

SCHAFFER, Sylvester: Orph., B'klyn.

SCHICHTL'S Marionettes: Orph., Duluth, 27-Oct. 3.

SCHINDLER, George: Keith's, Indianapolis.

SCHOOLER and Dickinson: Forsythe, Atlanta; Orph., Birmingham, 28-Oct. 3.

"SCHOOL Playground": Maryland, Balto.

SCHRODER and Dickenson: Bijou, Savannah, 5-7; Victoria, Charleston, 8-10.

SCHWARTZ Brothers: Bushwick, B'klyn.

SERRACKS, The: Orph., St. Paul; Orph., Des Moines, 27-Oct. 3.

SEITZ, Herman: Orph., Harrisburg, Oct. 5-10.

SEMON, Charles F.: Columbia, St. Louis, 27-Oct. 3.

"SERGEANT Bashy": Royal, N.Y.C.; Keith's, Cinti., 28-Oct. 3.

SEXTETTE, Periera: Keith's, Phila., 28-Oct. 3; Poli's, Scranton, 5-10.

SHARP and Turek: Columbia, Grand Rapids.

SHAMROCKS, The: Maj., Chgo.; Columbia, St. Louis, 27-Oct. 3.

SHATTUCK, Truly: Keith's, Wash., 28-Oct. 3.

SHAYNE, Matthews, Co.: Palace, Chgo.

SHONE, Hermine, Co.: Orph., Frisco, 20-Oct. 3.

SKATER'S Bijouve: Bushwick, B'klyn.

SLEMONS, Fredericka: Orph., Seattle, 27-Oct. 3.

SMITH, Cook and Brandon: Forsythe, Atlanta, 28-Oct. 3; Orph., Birmingham, 5-10.

SMITH, Irene and Bobby: Keith's, Cinti.; Keith's, Indianapolis, 28-Oct. 3; Keith's, Louisville, 5-10.

SNOWDEN, Elgora: Orph., Duluth; Orph., Winnipeg, 27-Oct. 3.

SOAMAN, Fred: Keith's, Cinti.; Grand, Pittsburgh, 28-Oct. 3.

SOCIETY Buds: Orph., Harrisburg, 28-Oct. 3; Shubert, Utica, 5-10.

SOLTI Duo: Palace, Chgo., 27-Oct. 3.

SPISSELL Brothers and Mack: Orph., Jacksonville; Bijou, Savannah, 28-30; Victoria, Charleston, Oct. 1-3; Orph., Birmingham, 5-10.

"SQUARING Accounts": Dominion, Ottawa, Can.; Temple, Hamilton, 28-Oct. 3.

STANLEY, Alison: Orph., Salt Lake City; Orph., Denver, 27-Oct. 3.

STANLEY, Dian, Trio: Orph., Frisco, 27-Oct. 3.

STEINER, Trio: Grand, Syracuse, Oct. 5-10.

STEPP, Gesrich and King: Victoria, N.Y.C.

STEVENS, Edwin, Co.: Grand, Pittsburgh; Keith's, Cinti., 28-Oct. 3; Temple, Detroit, 5-10.

STEWART and Donohue: Forsythe, Atlanta, Oct. 5-10.

SUBERS and Keefe: Bijou, Savannah, 21-23; Victoria, Charleston, 24-26; Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.

SUNDBERG and Reese: Keith's, Boston, Oct. 5-10.

SURATT, Valeska: Colonial, N.Y.C.

SUTTON, McIntyre and Sutton: Temple, Detroit, 28-Oct. 3; Temple, Rochester, 5-10.

SWOR and Mack: Orph., Regina, 21-23; Sherman Grand, Calgary, 24-26.

TALLY and Mayo: Poli's, New Haven; Poli's, Hartford, 28-Oct. 3.

TANGO Chief: Columbia, St. Louis; Orph., Memphis, 27-Oct. 3.

TASKER, Co., Ann: Orph., Duluth, 27-Oct. 3.

TATE'S Flaking: Temple, Hamilton, Can., Oct. 5-10.

TAYLOR-Farrell Trio: Temple, Rochester; Orph., Montreal, 28-Oct. 3; Keith's, Prov., 5-10.

TELEPHONE Tangle: Columbia, Grand Rapids; Keith's, Indianapolis, Oct. 5-10.

TENDACHOE, Chief: Orph., Montreal; Dominion, Ottawa, 28-Oct. 3; Temple, Hamilton, 5-10.

THOMAS and Hall: Orph., Denver; Orph., Lincoln, 27-Oct. 3.

THOMPSON, Charles: Keith's, Toledo; Keith's, Columbus, 28-Oct. 3; Keith's, Cinti., 5-10.

THORNTON, James and Bonnie: Orph., B'klyn.

THOSE Three Girls: Colonial, Erie, Oct. 5-10.

THUMB, Mrs. Gen'l Tom, Co.: Victoria, N.Y.C., 28-Oct. 3.

TIMBERG, Herman: Orph., Birmingham; Palace, Chgo., 27-Oct. 3.

TOLLY and Mayo: Poli's, Springfield, Oct. 5-10.

TONEY and Norman: Dominion, Ottawa; Temple, Hamilton, 28-Oct. 3; Orph., Harrisburg, 5-10.

TRANSATLANTIC Trio: Hippodrome, San Diego; Orph., Salt Lake City, 27-Oct. 3.

TRAVATO: Orph., St. Paul; Orph., Duluth, 27-Oct. 3.

TRAVILLA Brothers and Seals: Orph., Winnipeg; Orph., Regina, 27-30; Sherman Grand, Calgary, Oct. 1-3.

TREVITT'S Military Dogs: Keith's, Prov.; Garrick, Wilmington, Oct. 5-10.

TSUDA, Harry: Orph., Frisco, 27-Oct. 3.

TULLY and Mayo: Poli's, Hartford, 28-Oct. 3.

TURNERS, The: Grand, Pittsburgh, 28-Oct. 3; Columbia, Grand Rapids, 5-10.

TUSCANO Brothers: Alhambra, N.Y.C.

TWISTO: Orph., Jacksonville, 21-26.

USHER, Charles and Fannie: Keith's, Toledo; Keith's, Columbus, 28-Oct. 3; Grand, Pittsburgh, 5-10.

VADIE, Mlle. Marron, Co.: Orph., Salt Lake City.

VALVENO and Lamore: Bushwick, B'klyn, 28-Oct. 3.

VAN and Schenck: Bushwick, B'klyn, 21-Oct. 3; Royal, N.Y.C., 5-10.

VAN BERGEN, Martin: Orph., Minneapolis; Orph., Winnipeg, 27-Oct. 3.

VAN, Billie B., Co.: Poli's, Scranton; Temple, Detroit, 28-Oct. 3; Temple, Rochester, 5-10.

VAN, Charles and Fannie: Colonial, N.Y.C.

VANDINOFF and Louise: Bijou, Savannah, 21-23; Lyric, Richmond, 24-26; Colonial, Norfolk, Oct. 1-3; Colonial, N.Y.C., 5-10.

VERNON, Hope: Keith's, Boston.

VINTON, Ed. and Buster: Shea's, Buffalo; Shea's, Toronto, 28-Oct. 3.

VIOLINSKY: Maj., Chgo.; Palace, Chgo., 27-Oct. 10.

VOELKER, Mr. and Mrs., and Co.: Dominion, Ottawa; Temple, Hamilton, 28-Oct. 3.

VOLUNTEERS, The: Keith's, Phila.; Grand, Pittsburgh, Oct. 5-10.

VON TILZER and Nord: Keith's, Phila.; Keith's, Prov., 28-Oct. 3; Prospect, B'klyn, 5-10.

WALDEMAR, Youngs and Jones: Yosemite, Stockton, 22-24; Orph., San Jose, 25, 26; Orph., Los Angeles, 27-Oct. 3.

WALLACE, Florence: Orph., Salt Lake City.

WALLENSTEIN and Freeby: Keith's, Toledo, 5-10.

WARD and Cullen: Orph., St. Paul; Orph., Duluth, 27-Oct. 3.

WARD, Belle and Ward: Orph., Denver; Orph., Lincoln, 27-Oct. 3.

WARNER, Genevieve, Co.: Royal, N.Y.C.; Orph., B'klyn, 28-Oct. 3; Alhambra, N.Y.C., 5-10.

WEBB and Burns: Grand, Syracuse, 28-Oct. 3; Keith's, Prov., 5-10.

WEBER, Charles: Orph., Birmingham; Bijou, Savannah, 28-30; Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.

WELCH, Joe: Keith's, Wash., 28-Oct. 3.

WELLS and Bundy: Orph., Salt Lake City; Orph., Denver, 27-Oct. 3.

WENTWORTH, Vesta and Teddy: Prospect, B'klyn; Royal, N.Y.C., 28-Oct. 3.

WERNER, Amoras: Keith's, Columbus; Hipp., Cleveland, 28-Oct. 3.

WEST, Maria: Bushwick, B'klyn, Oct. 5-10.

WESTMAN, The: Colonial, Norfolk, 21-23; Bijou, Savannah, 24-26; Victoria, Charleston, Oct. 1-3; Forsythe, Atlanta, 5-10.

WESTON and Clair: Orph., Seattle.

WESTON and Leon: Orph., B'klyn, Oct. 5-10.

WESTON, Willie, Co.: Temple, Detroit; Temple, Rochester, 28-Oct. 3; Victoria, N.Y.C., 5-10.

WHITFORD and Ireland: Poli's, Scranton.

WILLARD, Florence: Orph., Denver, 27-Oct. 3.

WILLIS Brothers: Keith's, Phila., Oct. 5-10.

WILLIAMS, Thompson, Co.: Grand, Pittsburgh, 28-Oct. 3; Keith's, Columbus, 5-10.

WILLIAMS and Wolfus: Orph., Sioux City; Orph., Omaha, 27-Oct. 3.

WILLS and Hassen: Hipp., Cleveland, Oct. 5-10.

WILLS, Nat M.: Keith's, Boston; Prospect, B'klyn, 28-Oct. 3; Royal, N.Y.C., 5-10.

WILSON, Doris, Co.: Orph., New Orleans.

WILSON, Frank: Yosemite, Stockton, 22, 24; Orph., San Jose, 25, 26; Orph., Los Angeles, 27-Oct. 3.

WILSON, Riley: Shuberts, Utica, N.Y.

WOOD and Wyde: Colonial, Erie; Keith's, Boston, 28-Oct. 3.

WRIGHT, Cecelia: Grand, Pittsburgh, 28-Oct. 3; Keith's, Cinti., 5-10.

"WRONG from the Start": Maj., Chgo.

WYNN, Bessie: Temple, Rochester; Victoria, N.Y.C., Oct. 5-10.

YOSHKA, Mme.: Orph., Montreal, 28-Oct. 3.

YOUNGERS, The: Keith's, Louisville, Oct. 5-10.

YULE, Charles, Co.: Orph., Duluth; Maj., Chgo., 27-Oct. 3.

ZARRELL, Leo, Trio: Orph., Memphis; Orph., New Orleans, 27-Oct. 3.

ZARRILLA, H., Co.: Orph., Lincoln.

ZEDA and Hoot: Keith's, Prov., 28-Oct. 3.

ZERTHO'S Dogs: Maj., Chgo.; Columbia, St. Louis, 27-Oct. 3.

NAT M. WILLS

THE HAPPY TRAMP

Keith and Orpheum Time — Direction M. S. BENTHAM

VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

CLAIRE

ROCHESTER

Headlining in Vaudeville

CECILIA WRIGHT

Direction United Booking Offices

FANNY BRICE

IN VAUDEVILLE

Direction MAX HART

SONIA

BARABAN

and

CHARLES C.

GROHS

Modern and Sensational Whirlwind Dancers

KATE ELINORE

AND

SAM WILLIAMS

Booked Solid — Orpheum Circuit

SAM BARTON

Silent Tramp Comedian

Direction Max Hart

GUS VAN

AND

JOE SCHENCK

Pennant-Winning Battery of Songland

HENRY

CATALANO

and

JACK

DENNY

In a Song Diversion

Direction HARRY WEBER

WEBB and BURNS

Italian Minstrels

Direction Claude Bostock

The Great Italian Pianist

ANGELO PITTRICOLO

Steinway Piano Used Exclusively

Direction - Alf. T. Wilton

Booked Solid — U. B. O. Time

THE ORIGINAL

Spissell Bros. and Mack

In a European Novelty

THE NEW CHEF

Direction M. S. Bentham

FRED J. ARDATH & CO.

IN

HIRAM

Booked Solid U. B. O.

Direction THOS. FITZPATRICK

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

MAKING CAPITAL OF WAR

THERE are subjects that should be free from the tainted touch of the man in search of a dollar. The war that holds the nations of Europe shivering in its grasp is no mere passing incident, fit prey for the shallow minds of creators of feature "fillums." The crimson blood of slaughtered thousands, the heart's anguish of millions here whose eyes turn across the water, are not meant to be transformed into the sickly hue of gold at the behest of greed that holds nothing sacred. Neutrality is not a word to be observed by means of hypocritical technicalities; it is a virtue that takes fully into account the feelings of our neighbor.

The majority of film manufacturers have shown themselves worthy of the trust imposed on them by virtue of their positions and have not attempted to wring profit out of suffering by producing tawdry stories around the incidents of war. The lie was about to be given to the laymen of little thought, who declared at the outbreak of hostilities, "Now the market will be flooded with fake pictures about the war." A few there are, but mainly the result of coincidences, since the work of production was well under way before the shadow of war was on the horizon. There were others, brought down from dust-covered shelves, but with stories that in no wise touched upon the present clash. But now there are rumors that manufacturers of the fly-by-night type, who have been hibernating since the decrease of the vice film, are going to twist the newspaper headlines into "features." One manufacturer, who should know better, has produced a film that brought a protest from the German-American Chamber of Commerce to the Board of Censors. Now the maker threatens to override the National Board should his picture be rejected. (What a juicy morsel for the advocates of legalized censorship to digest.)

Perhaps it was asking too much to expect that the men whose limit of vision is bound by the circumference of the dollar should refrain from turning their hack scenario writers loose upon a subject whose magnitude staggers their small minds. But with city officials and censors uniting against commercial exploitation of a world cataclysm there is a probability that this same respect for the dollar may drive the irresponsible manufacturers to cover.

The news pictorial stands on different ground. News, aside from that which affects the morals, is always its own justification, and it is only liable to abuse when the editorial functions touch its precincts. But even here there is need for sober judgment in the manner of presentation. And purely as a matter of decency there are scenes taken on death-strewn battlefields that it is well to hear will be suppressed. For there are many things in this world we would rather hear about than see.

GABY DESLYS AND HARRY PILCER,
As They Will Be Seen in the Famous Players' Screen Production.

AMONG THE PLAYERS

WRAY PHYSIOC, whose "Hearts of Oak" was one of the feature successes of the last season, is now directing for the Biograph Company.

FRANK POWELL, producer of many of the best-remembered Eclectic feature films of the past season, is now under the banner of the Box-Office Attractions Company.

FRANK CRANE is now busy at the Imp studio on the production of "The Three Men Who Know," a weird two-part melodrama in which the capable director will also be seen in the lead male role. A sensation is promised in the picture. Dorothy Phillips is playing opposite Director Crane, with Alexander Gaden as the heavy.

LOTTIE BRISCOE is surprising many of her admirers by her appearance as the girl from the West in "The Beloved Adventurer" series now being issued by Lubin. In the course of the fifteen-week serial it is promised that Miss Briscoe will have many opportunities to display her versatility.

FRANCIS X. BUSHMAN, E. H. Calvert, and Ruth Stonehouse will be in New York this week taking scenes for the four-reel Essanay production, "The Slim Princess," written by George Ade. After the scenes are taken in New York Harbor, a trip will be taken to Old Point Comfort and Washington for other scenes of the feature.

"HUMAN HEARTS," a famous old melodrama by Hal Reid, is to be rejuvenated, transformed, and adopted for a two-reel photoplay which will feature King Baggot. George Loomey is directing the production.

GLEN WHITE, who takes the part of Captain Moray in the Colonial Company's production of "The Seats of the Mighty," is now limping around with the aid of a crutch as the result of a fall while filming battle scenes at Fort Schuyler, under the direction of T. Hayes Hunter.

THE DIRECTORS OF THE FUTURE

ROBERT WARWICK voiced a rather common belief the other day when he told an interviewer that after appearing in two screen productions of plays that he had starred in on the legitimate, it was his conviction that "the success or failure of a screen production rested almost wholly with the director." The greatest of stage stars and the most popular of screen favorites have found that their ability scarce exceeded that of the common herd when they were in the hands of directors of mediocre caliber. It is therefore natural to say that the future of the motion picture is largely allied with the future of the director as a class, that the development of the producer will affect to an important extent the line of growth of the picture art. Will the director of the next decade come from the ranks of to-day's film men, or will the brighter lights of the stage control the destinies of the screen art? What contribution will the photoplay authors make to the forces of the producers?

We put a few of these questions to WILLIAM ROBERT DALY the other day, and found that "Bob," who has been directing pictures since the Year One has an all-abiding faith in the ability of the picture field to supply its own men of the future. "I believe that in the young directors and the intelligent, ambitious players now at work you will find the material that will make the 'men behind the guns' ten years from now," he says. "Of course, the stage and the authors will be represented, but keep your eyes on the film men."

"You see," continues Mr. DALY, "There is one strong point that has to be taken into consideration. The men who have been in the fight since the early crude beginnings down to the present stage have learned a lesson that can only be gained in the school of experience. They have seen the time when the camera was a fearsome mystery, when acting was crude, and stories even more so. Then with increasing confidence there came better and better pictures. But though it is only a few years, if you reckon it in time, you must remember that each step taken meant a lesson learned by the players and directors. The development reached has been made step by step, and it is natural to expect that those who have been part of that progress are the men capable of directing further growth.

"Then I most certainly believe that players, provided they have the intelligence and executive ability, make the best directors. For, granting the importance of the story and photography, the motion picture is primarily a matter of interpretation. The director must know how to tell his story by means of the players at his command, and if he has been a player himself he has the temperament and knowledge necessary."

Some member of the anvil chorus said recently that the motion picture would be a deceased craze in another decade or two. Since we were talking about futurities we thought to ask "Bob" DALY what his opinion was of the probabilities of the screen's duplicating the bicycle's history. We hardly said the first few words, though, when——

"Absolutely not," interrupted the man who will go down in film history as one of the founders of the Screen Club. "Most certainly not, young man. You'll come back here a grizzled octogenarian and find the picture stronger than ever, and doing things we never dreamt of. And you'll find the knockers of to-day leading in the scramble to get under cover."

J. W. JOHNSTON is now at work with the Lasky Company filming "The Rose of the Rancho." Mr. Johnston will be seen in the leading male role of the Belasco play.

KATE GOTTHOLD MIELIUS, of the Lubin Jacksonville Company, became the bride last week of Don W. Ferrandoss, of the same organization, after she had untied the knot that bound her to Arthur G. Mielius.

J. FRANCIS DILLON is directing Carlyle Blackwell in the second Favorite Players picture, "The Man Who Could Not Lose," from a Richard Harding Davis story. Bob Dillon is responsible for the scenario. Ruth Hartman will be seen opposite the star.

HUGHIE MACK is writing a book. The title is, "How I Became a Comedian," and the opening sentence is, "I was born in New York city, and my grandfather, when informed of the happy event, said, 'That's funny,' so you see I have been a comedian from my birth."

EDWIN BARBOUR.

EDWIN BARBOUR DEAD

Prominent Actor and Playwright Had Been with Lubin Past Three Years

Edwin Barbour passed away Monday, Sept. 14, after a long illness. Mr. Barbour was one of the old pioneers of the Western show route, playing his companies between Chicago and the Pacific Coast. He wrote many plays, including "The White Squadron," "The Land of the Midnight Sun," "Northern Lights," "Antietam," and a successful dramatization of "She." For the past three years he was connected with the Lubin Company, and besides his excellent acting has also been responsible for many of that company's prominent feature successes, including "When the Earth Trembled."

NEW FILM COMPANIES

Organizations Incorporated Recently in New York State

ALBANY (*Special*).—The following companies have filed papers of incorporation with the Secretary of State here:

Mrs. Leslie Carter Feature Company, $5,000; M. E. Greenwald, A. S. Werblin, C. L. D. Payne, Hotel Claridge.

Jay Bee Film Company, $5,000; I. A. and M. Neulander, 110 West Fortieth Street, New York city.

Champlain Films, $25,000; E. C. Robcraft, T. B. Hay, L. J. Hartmann, 81 East 127th Street, New York city.

Motion Picture Specialty Corporation, $10,000; H. E. Ringholm, E. A. Matthewson, H. B. Johnston, 48 Exchange Place.

Guterman-Lewin Company, advertising motion pictures, $10,000; S. Cohen, F. Lewin, L. H. Guterman, 178 East Ninety-fifth Street, New York city.

Marlborough Amusement Company, motion pictures, $10,000; R. Mineau, A. J. and M. Hansen, 36A Hamilton Place, Brooklyn.

THRILLS IN LUBIN SERIAL

Many Exciting Incidents Promised in "The Beloved Adventurer" Series

Though "The Beloved Adventurer," the fifteen-part Lubin serial featuring Arthur Johnson and Lottie Briscoe, has been announced as a character study, those who have seen the synopses of the forthcoming issues say that there will be no dearth of exciting incidents in the series. Among the thrills promised in the course of the single-reel installments are a head-on collision between two trains, the burning and blowing up of a ship, and an incident Miss Briscoe performs, the unique feat of lassoing, from the top of a cliff, a man standing at its base, and then drawing him up the sheer face of the rock like a fish dangling at the end of a line.

Since the first announcement that the stories of "The Beloved Adventurer" would be published in book form, it is said that the Lubin offices have been flooded with orders that already assure a record-breaking edition for the book. Emmet Campbell Hall, author of the original scenarios, is also responsible for the book form.

TO FILM WAR NOVEL

Advance Company's War Feature Will Also Be Published in New York Daily

The Advance Motion Picture Company of Chicago has contracted with Mr. Hobart Chatfield Taylor, author of many works of fiction and a well-known life of Molière, for the filming of his novel, "The Crimson Wing," dealing with the Franco-Prussian war.

The story will appear serially in the New York *World* simultaneously with the film production, which will be in six reels.

Some five hundred people and over one hundred and fifty trained cavalry horses will be employed to depict the stirring battle scenes.

HORSLEY NOW IN G. F.

Warhorse of the Independents to Release Comedies on the Licensed Programme

The magnates of the General Film Company came silently into town last week and as silently went away, but before they folded their tents there was an addition to their ranks. David Horsley, head of the Centaur Film Company, and who has always been found at the head of the Independent's table, is now a full-fledged member of the General Film and as soon as the detailed arrangements are completed will start the release of three comedies a week on the Licensed programme. The pictures will be made at Horsley's Bayonne plant, now one of the busiest studios and factories in the country.

The General Film programme has always consisted of the releases of ten producing companies. With the withdrawal of Pathe last Summer there was a vacancy that it was understood would be settled at last week's meeting. David Horsley, the first Independent motion picture manufacturer in America, last Spring announced a comedy service of seven reels a week. Whether the new move will mean that Horsley will confine his efforts to the productions for the General Film programme is not yet known. No brand name has been chosen for the new comedies.

Concerning the other developments at the General Film meeting, little is known. It is said that the proposal on the part of some of the manufacturers to establish their own New York offices for the handling of features, has been definitely abandoned.

MONTGOMERY'S OWN CO.

Producer of Indian Features Has Now Formed Company for Comedies and Dramas

Frank E. Montgomery, who has for years been associated with the production of Indian features, has formed his own company and will produce pictures to be released through Sawyer, Inc. Mr. Montgomery's latest connection has been with the Kalem Company, and years ago he was with the Bison and later Universal companies.

The contract with Sawyer calls for the release of 3,000 feet a week, one reel of comedy and a two-reel Indian feature. Mona Darkfeather will be featured in the two-reelers, the name of the brand being "Darkfeather Features." Mr. Montgomery will direct the Indian features. J. Davis, who has been associated with Mr. Montgomery for a long time, will direct the comedies, with Jane Keckley prominent in the cast.

The company will occupy the Norbig studios at Edendale, Cal., until new studios are built.

NEW FEATURE PRODUCER

Frank Dyer, J. Parker Reed and J. Searle Dawley in Recently Organized Firm

Headed by Frank Dyer, formerly of the General Film and Edison companies, the Dyreda Art Film Corporation will soon enter the feature field. The company is now working at the old Reliance studio in Kingsbridge on a massive feature being produced under the direction of J. Searle Dawley, lately of the Famous Players Company and previously to that with Edison.

J. Parker Reed is vice-president of the new organization, which has offices in the Candler Building, New York city.

MR. ROUSSEL'S HEALTH IMPROVING

Friends of Arthur Roussel, vice-president of Pathe, will be pleased to learn that the crisis of his illness has passed and that he is now on the road to recovery, after an eight weeks' confinement to his bed.

CLASH OVER FILM TITLES

Famous Players Take Action to Prevent Use of Titles Controlled by Zukor Firm

The long-forecasted clash over the use of similar titles on many different film productions has come with the Famous Players taking the initial step. That organization, claiming that the value of the score or more of copyrighted books and plays which it controls is lessened through the release of pictures bearing the same names has taken action in almost a score of instances. The value of the titles is the main point brought in question as in practically all cases the pictures concerned tell stories entirely different from those of the famous plays and books for which protection is sought.

In the Illinois Superior Court an injunction was secured against the American Film Company's picture, "The Aftermath," which the Famous Players claims is an infringement of their recently released feature, "Aftermath." The Famous Players has also succeeded in causing the Apex Film Company to abandon the title, "Saints and Sinners," which it is said had been chosen for a forthcoming feature. The film rights to Sir Henry Arthur Jones's famous play, "Saints and Sinners," are controlled by the Zukor firm.

Other pictures over which action is now pending are, "A Fatal Card," a Lubin film, which it is claimed infringes on the title, "The Fatal Card," a Charles Frohman play; "The Better Man," a Lubin of the same name as the Cyrus Townsend Brady feature recently released by the Famous Players; against the American Company for their release of "The Crucible," also the title of the Mark Lee Luther novel controlled by the Famous Players; against the Kalem Company for "The Brand," which it is claimed by the Famous Players, has a plot similar to that of "The Crucible," and against the World Film Company for the release of "Jess of the Mountain Country," because of the Mary Pickford feature success, "Tess of the Storm Country."

GIVE "MORAL MATINEE"

Special Performance Arranged of Lasky's "What's His Name?" for Stage Folk

Samuel Goldfish, general manager of the Jesse Lasky Feature Photoplay Corporation, is arranging with various professional women's organizations for a special "moral matinee" of "What's His Name?" the forthcoming Lasky feature presenting Max Figman and Lolita Robertson. In "What's His Name?" Mr. Goldfish believes that the Lasky concern has one of the strongest moral forces ever presented through the medium of the screen.

"What's His Name?" as a novel by George Barr McCutcheon, was a widely read work, and at the time of its publication was taken up by not a few of the stage societies as a considerable moral persuasion to young girls about to launch forth in the professional career.

The tale deals with the going on the stage of the wife of a poorly paid soda clerk and her rapid rise to fame through the influence of a millionaire. She is enamored by the myriad little things that her former life failed to hold out for her. After several years as an idol of the public she goes to Reno to secure a divorce, but there she is disillusioned by her fiance, and upon receipt of a telegram from her husband that her little girl is ill, returns to her home and better life. She continues on the stage, but under a vastly more enlightened environment.

"The Lure" will not be seen in motion picture form in Kansas City, the censor there having placed his ban upon the production. The Edison Company is taking the motion pictures of Springfield, Mass., that will be shown at the San Francisco Panama-Pacific Exposition.

HE SEES THE WINE SUPPER BEING TAKEN TO HIS WIFE'S DRESSING ROOM.
An Incident in "What's His Name," Lasky Feature with Max Figman and Lolita Robertson. Released on the Paramount Programme, Oct. 12.

WITH THE FILM MEN

William A. Williams, president, and Harry Handworth, vice-president and general director of the Excelsior Film Company, were in town last week.

Near the roof of the skyscraper at 18 East Forty-first Street, behind a huge mahogany desk and amid surroundings that breathe ready money, sits J. E. Eaton, advertising manager of the Colonial Film Company. Mr. Eaton brings to the Colonial an experience of eight years as a newspaper and agency man, and a long experience in the film business with Warner's Features.

C. Lang Cobb, Jr., the well-fed manager of Ramo, had a birthday some time since and is wearing a diamond ring which is akin to the headlight of an automobile. The ring is nothing, however, compared to the dazzling gorgeousness of the sweater, which seems to have come at the same time. Rainbows and sunsets are mild compared to it.

Alexander E. Beyfuss, general manager of the California Motion Picture Corporation, who has been in New York perfecting arrangements for the distribution of the output of the company, returned to the Coast, Saturday, with contracts signed with a new distributing organization.

He will be a hard man to please who cannot find candidates for officers of the Screen Club who will suit him in the multiplicity of tickets in the field. So far, there are four, the respective heads of which are: Joseph W. Farnham, King Baggot, James Kirkwood, and Billy Quirk, and there are others talked of.

You all know him. His name is Dan Meaney, and he has been connected with the motion picture industry long enough to have made his name synonymous with that of publicity, film, and programme. He spent over two years telling the exhibitors the merits of a programme which boosted of Essanay offerings, and during that time established a record for "putting across" publicity that was different. The railroad time table which gave a weekly schedule of Essanay releases, songs which lauded the screen heroes who played under the Indian head trade-mark, the weekly Essanay News, which offered interesting reading matter in the way of newsy items of interest—these are but a few which he originated.

Mr. Meaney is a graduate of the theatrical newspaper pages, and his experience as advertising manager and publicity man with the Essanay Company has made him competent in other of the industry's phases. For instance, he is expert in estimating the "cost of production," in the knowledge of the various lighting systems, and he has advanced ideas as to the marketing of features without cost of the maintenance of exchanges. At present Mr. Meaney is in New York looking over the present film situation. Several offers have been made him, but he is undecided what he will do.

P. J. S.

ENLARGE CENTAUR PLANT

New Wing to Horsley Plant Places It in Front Rank of Commercial Manufacturers

David Horsley has opened the new addition to the Centaur Film Company Building, and now has a plant that is in the front rank of commercial film manufacturers. The Centaur buildings now cover an acre of ground, and are of the most modern and approved type. Mr. Horsley claims a capacity of one million and a quarter feet of film a week for the completed factory.

Harry Horsley is superintendent of the laboratories and positive assembling departments, the last of which, with the new addition, engages the constant services of sixty-one employes. The tinting and perforating departments are unusually spacious. Jim Horsley is in charge of the carpenter shop, which is capable of turning out any prop that may be made out of papier mache or wood.

The "old" part of the Centaur plant—which is less than a year old—includes a colossal glass covered studio, equipped with the Cooper-Hewitt lighting system, so that seven directors are able to work at one time, night or day.

LUBINITES RETURN TO PHILLY

Director George Terwilliger and his company of Lubin stars passed through New York Saturday on their way from Newport to Philadelphia. The company spent several weeks at the fashionable resort, and, according to Mr. Terwilliger's able assistant, P. Thad. Volkman, who paid Tom Ellison boys a short visit, the stay was a most pleasant one. Edgar Jones and Louise Huff made the return trip by automobile, as did Earl Metcalfe, who took the opportunity to pay his fellow Screen Club members a visit. Others in the company were Eleanor Barry, Kempton Greene, Edward Fortier, Arthur Matthews, and Ormi Hawley. Edward Lock attended to the properties, while William Cooper and Edward Earle were the photographers.

Over fifteen thousand feet of exterior scenes were taken during the seven weeks at society's stamping ground. One scene of unusual difficulty was the blowing up of a large motor boat, the *Gypsy*, in which was a dummy representing Earl Metcalfe. As the event had been announced in the Newport papers the social set turned out in force and made a holiday of the occasion.

ANOTHER KALEM COMEDY

Two a Week Now to Issue from Kalem California Studios

Appreciating the great demand for comedy subjects that are at present far outbalanced by the dramatic subjects, the Kalem Company announces that, commencing in October, it will issue two comedies every week. The comedy pictures will be produced by two companies in California.

These companies are the Kalem Hollywood Comedy Company, located at Hollywood, Cal., and the Santa Monica Comedy Company, located at Santa Monica, Cal. The players who appear in the new Kalem farces have all won recognition in their peculiar lines. Among the stars in the Hollywood Company are: Ruth Roland, Lloyd V. Hamilton, Marshal Neilan, and Victor Rottman, while in the Santa Monica Company are included such players as Carrie C. Ward, Ethel and Betty Teare, and Fred Hornby.

The new Kalem comedies, according to announcements, will arrange from the burlesque-slapstick variety to the "straight" type. Nine comedies are to be issued during October. These are: "The Slavery of Fozicus," Oct. 2; "For the Love of Mike," Oct. 6; "The Tattered Duke," Oct. 9; "Percy Pimpernickel—Soubrette," Oct. 13; "Si's Wonderful Mineral Spring," Oct. 16; "A Wise Rube," Oct. 20; "Micky Flynn's Escapade," Oct. 23; "The No-Account Count," Oct. 27; and "Ham and the Villain Factory," Oct. 30.

OPPOSE THEATER TAX

Exhibitors' League Head Believes Burden Already Too Heavy on Film Men

Marion S. Pearce, president of the Motion Picture Exhibitors' League of America, has taken an active step in promoting opposition on the part of the motion picture exhibitors of the country to the levying of part of the special war tax on photoplay houses. Mr. Pearce believes that the war has already had an effect on motion picture theaters that would make the placing of a direct tax too heavy a burden. The League president has addressed the following letter to the various State presidents of the League:

"DEAR SIR:

"I thought it well to write you at this time regarding the fact that Congress is now considering placing a war tax on amusement tickets, and as you realize that at the present time the exhibitors have a greater burden than they can bear without this additional taxation, and if you will get in touch with every member possible of your branch and request them to write their representatives at Washington, opposing this taxation in as strong terms as possible, it will be a big help in preventing same from being included in the taxation list.

"I have every reason to believe that if this tax is placed upon the moving picture exhibitor it will be a long time before it will be removed, and I cannot urge you too strongly to get every member possible in your State to act on this matter promptly.

"Yours very truly,
"MARION S. PEARCE, President,
"M. P. E. L. of America."

COAST EXHIBITORS MEET

League's State Convention Early Next Month in San Francisco

SAN FRANCISCO (*Special*).—Preparations are well under way here for the third annual State convention of the California Motion Picture Exhibitors' League, scheduled for Oct. 6, 7, 8, and 9. As the exhibitors are strongly organized in this State, a large attendance is expected. The regular business meetings will be held in the Convention Hall of the Phelan Building, and will be open to manufacturers, exchange men, and trade press, as well as exhibitors.

Those in charge of the convention follow: J. Ray Williams, of Sacramento; A. P. Tugwell, M. E. Cory, F. R. McCauley, R. L. Marks, Joe Huff, C. L. Langley, George Knowles, Charles Goddard, W. H. Hills, H. L. Black, and W. A. Cory.

MACNAMARA FILM OPENS

"Ireland, a Nation," Given First Performance at Forty-fourth Street Theater

"Ireland, a Nation," a feature picture written and produced by Walter MacNamara, author of "Traffic in Souls," opens an indefinite run at the Forty-fourth Street Theater to-day. An invitation performance was given last evening to a notable audience, composed of prominent clergymen, city officials, and others of New York.

The picture was made in Ireland with Irish players, and portrays the story of Ireland's struggle for freedom.

ECLECTIC HAS GENUINE WAR FILMS

Eclectic has secured from Cherry Kearton the film showing scenes in and around Louvain just before its destruction by the Germans, and will put it out under the title, "War Stricken Louvain." It shows the battle-scarred Belgian troops, the throngs of refugees, the dog-drawn rapid fire guns, etc., and makes a number of extraordinary interest. Its authenticity is vouched for by both Mr. Kearton and the Eclectic Film Company. Mr. Kearton took the pictures by smuggling a camera under his raincoat to places where cameras were forbidden.

'NEATH CALIFORNIA'S BRIGHT SUN WITH THE COAST PLAYERS

Hetty Gray Baker in Accident—War Halts Kathlyn's Paris Gowns—Exhibitor McClune Active

LOS ANGELES (*Special*).—After a delightful Summer, which refused to boil the mercury at noon, clear and sunny weather continues, the Spring-like season tapering off into a Winter-y fall without a break. Never since the film colony has gladdened the Pacific Coast has Southern California presented so much concentrated clear atmosphere, combined with absolutely cool days, month after month with hardly a break. In consequence every studio here is far ahead of schedule in production. With possible exception of a few showers now and then, the same class of "speed" weather will continue throughout the Fall. This may account for the sunny disposition of our film colonists.

Hetty Gray Baker, editor of the Bosworth, Incorporated, Company, is quite mincing in her steps just at present. It is not affected, however. She tried a little slide at the studio and went to bed with a twisted ankle. During her retirement Miss Baker suffered extremely. A six-cylinder auto for riding; flowers and fruit; escorts by such gallants as Marc Edmund Jones; a swell swagger cane from Russell E. Smith; evenings out in various homes of the P. A. L. members, with easy chairs and padded stools for the injured member—it was a siege, indeed.

Kathlyn Williams is wondering where her Parisian costumes are. She ordered two evening costumes and three other suits of exclusive design from that war-infested country, expecting to have them ready for the "No'er Do Well," the great Selig production to be made in the Panama Zone this Fall. No word has been received for the past month, and the Selig leading woman does not know whether to wait or prepare another expensive wardrobe here for the feature. "It is my luck," moaned the fair Kathlyn, in referring to the matter. "I have a suspicion that they started the war to foil my fond dreams of Paris gowns."

One of the "extras" in the "Carpet of Bagdad" hardly will forget his experience as an "actor." During the fierce battle in which Guy Oliver and Wheeler Oakman fight a crowd of bloodthirsty Arabs with bare fists, Oakman indulged in such realism that he uppercut a victim and laid him out "cold." Those Selig scraps always impress one as the real thing.

An Irish village of proportions has begun to grow at the Selig jungle zoo. It is for "The Rosary," and will be located within gunshot of the streets of Cairo, used for vivid bits and two battles in the "Carpet of Bagdad."

Charles E. Van Loan, writer of popular and humorous fiction, whose stories soon will begin to appear on the screen, has so far recovered from his auto crash that he is making a terrific battle for the mayor's chair at Rowansburg, which otherwise is known as the million-dollar Los Angeles Athletic Club. Van, opposed by wealth, pull, and the highbrows, has "pulled" a newspaper on his opponents which—as fiction readers easily can realize—is a scream.

W. H. Clune, leading exhibitor of the Southwest, is putting over some lively and instructive advertising in connection with the State rights of "The Escape." The envelopes of all his correspondence, whether private or business, bear the words straight across the front, "Don't marry until you have seen 'The Escape.'" It is an advertisement which must meet the eye.

The Irish are at it again. Just as the correspondent was congratulating himself that the Donegal war was over, so far as the film colony was concerned, a new factor appeared, fiercely denouncing us and others as follows:

"I wish to enter a protest against your recent success in exploiting the merits of several Los Angeles directors, who claim Irish nationality. As this is an Irish company, I hereby demand that we be noted as such, and that you allow the O'Briens, O'Connors, and others a rest."

This epistle bears the name "Mickie Neilan." There is a Marshall Neilan, haughty director of the Kalem Comedy company, who will fight a White Hope if called "Mickie," but we disclaim acquaintance with any other person of similar name.

D. W. Griffith, Camera Man Bitzer, Mae Marsh, and Walter Long made a trip to Big Bear Valley merely for two scenes of "The Clansman." But realism is a part of Griffith's strength on the screen.

Recent memberships in the Photoplay Authors' League are: Louis Joseph Vance, the noted author; John Adolphi, Director Robert Thornby, Wallace Reid, Director Sidney Ayres, Director Burton King, Mary Alden, and Irene Hunt.

W. H. Clune, the exhibitor, is adding to the gaiety of nations by putting a third photoplay journal into the field here. C. Phil Jordan, a thorough newspaper man, is editor.

Press representatives of the Western Vitagraph, Melford's Kalem Company, the Universal, Inceville, American, and Al. Christie please write.

Gertrude Short, a star at eleven years, has returned to work at the Western Vitagraph studio after an absence of several months, caused by a broken leg.

A local paper announces that Wilbert Melville, manager of the Western Lubin, is taking two boat parties through the Panama Canal, New York being the objective point. It is added that Mr. Melville has just purchased a second yacht at the price of $150,000. If he continues this strike, the Lubin representative will have little need of the United States Navy in further water pictures.

The Bosworth Company has begun work at its new modern studio of concrete.

Leading Man Frank Bennett has severed his connections with the Majestic studio here. He has gone East.

Velma Pierce, leading woman of the Sterling Comedy company, has returned to work, following blood poisoning of the foot.

Cecil De Mille, of the Lasky forces, is directing the "Rose of the Rancho," taking his company to New Mexico and Santa Barbara for the purpose.

Tom Mix has been a daredevil again. He wanted the real thing in a scene where he was supposed to receive a bullet upon the sheriff's badge on his breast. So he padded his chest and allowed the Selig heavy to fire a real bullet into him. It worked and Mix is still alive.

F. McGrew Willis, the photoplay author, is landing the big ones on several leading studios here with much regularity.

Anna Little, who returned to work too early after an illness, suffered a serious relapse. She is on the gain once more.

Myrtle Stedman, playing in the Smalley Company, received a gold cross from an unknown admirer. A card attached read, "Nup nicer," referring to her role of a nun in "Hypocrites."

A local photoplay publication has dubbed Director Burton King, of the Usona, "the mysterious director." It has stuck.

Anpim Short, a boy of fourteen, is taking good roles with a Bosworth Company.

Charles Ainslee, formerly of the Keystone, has joined Pathe Lehrman's Comedy company at the Universal.

Mabel Normand's studio title is "Babe." She is a tenderhearted child, her career of destruction as pictured upon the screen to the contrary.

Wheeler Oakman, whose rapid rise as leading man of Colin Campbell's company has been very noticeable, was a brainy and experienced actor before joining the film colony eighteen months ago.

Betty Hartigan, of the Kalem studio, bagged two deer in a recent hunting expedition.

Cleo Madison is back at work after a good rest.

Arthur Jarret, leading man of Inceville, has moved to New York. He will return to the stage.

Jennie Lee, the very active member of the Griffith-Mutual studio here, has just celebrated her sixty-fifth birthday.

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ESSANAY
"SIX-A-WEEK"
BOOK THEM

GOSSIP OF THE STUDIOS

ILENE HUME.

ILENE HUME, despite her age, has the reputation of being one of the first picture stock actresses. It was over three years ago, when regular picture "stocks" were few and far between. Ilene Hume, then hardly fifteen, was the stock ingenue with Irving Cummings, and a mighty tiny company at the Champion studio in Coytesville, N. J. Miss Hume later went to Eclair, switched to feature work, and after a brief period in vaudeville, joined Kalem.

VIVIAN RICH and Reeves Eason are two members of the "Flying A" forces, who are often guilty of writing photoplays. Harry Pollard, director of the Beauty brand, has just completed "Nieda," one of Miss Rich's efforts. Reeves Eason is responsible for a picture which Sydney Ayres is now producing.

THE STORY has just come across the pond of how Charles Pathe, head of the great producing firm, dissatisfied with the work of a newly enlisted staff of photographers, who had secured their jobs only because the war took the real camera men away, himself shouldered a camera and took an entire picture.

ANOTHER WAR-TIME STORY that comes by way of Paris tells how the departure from the war zone of William N. Selig was delayed for twelve hours. Mr. Selig left the Hotel Edouard VII. with Mr. Bates, of the Eclipse Company, both loaded down with negatives. At the station despite the great crowds the film men succeeded in securing places in the train. Five minutes before it was due to leave an Englishwoman with five children, arrived on the platform, to find every compartment occupied. Observing her distress, Mr. Selig very gallantly gave up his place and returned to his hotel.

DIRECTOR E. A. MARTIN, after producing his first Selig animal picture, became very disdainful of the caged inhabitants of the Selig jungle zoo. He is not so pert now. While jauntily promenading close to the cages, Martin scorned the protruding paw of a playful lioness. The latter took a saucy slap at Martin's hand, and now the producer is directing with one hand.

ALICE LEARN is to play opposite Edwin August in the production of Eaco films. Miss August's theatrical career dates back to about twenty years ago, but her screen debut was made two years ago with Miller's 101 Ranch Stock Company. Later she joined the Edison Company, where her sister, Bessie Learn, is now playing ingenue leads.

ROBERT BROWER, of the Edison Company, had considerable handshaking practise last week when he visited his brother at Hartford, Conn. The fans of the city made full use of the opportunity of meeting the Edison star in the flesh.

IN THE EDISON film "Two's Company," William Wadsworth and Bliss Milford had a few exciting moments while making an ascent in a balloon. But it's all in the day's work.

THE AUTOMOBILE bug has invaded the Eclair Western studio, at Tucson, Ariz.: Webster Cullison has abandoned his roadster for a seven-passenger touring car. Norbert Myles is burning up the Silver Bell Speedway with a new six-cylinder Bear Cat and dainty little Edna Payne has added a bright red roadster to her wardrobe. Not to be outdone by the adult members of the company, Baby Clara Horton has purchased a burro, who answers to the name of "Dooley," when he feels like it, and has a record of a mile a week.

UPON PANCHO VILLA'S recent visit to Tucson the members of the Eclair Company grasped the opportunity of taking a close view of the man who had a monopoly on the front page of most daily papers before the war in Europe crowded him inside.

WILLIAM HUMPHREY, of the Vitagraph forces, was injured in an automobile accident at Asbury Park, Sept. 6, and as a result was absent from the studio for almost two weeks. Mrs. Humphrey, who accompanied him with his niece, Miss Carrie Bertsch, was very seriously injured. She had three ribs broken and suffered other internal injuries. Miss Bertsch escaped without injury. The machine skidded on the road running along the shore and turned turtle on the beach. Mr. and Mrs. Humphrey were caught under the machine.

IN THE feature film production of "Fantasma," which Charles Seay is now producing for the Edison Company, George Hanlon, Jr., who was so successful with "Fantasma" on the legitimate stage, will be seen in the part of Pico, the clown. A. B. Carlton, of Carlton opera fame, is appearing as Zamaliel, the devil. Unusual attention is being given to securing beautiful settings by the director.

EVERY ONCE in a long while we get an interesting news letter from the Vitagraph Western studio at Santa Monica that it is a pleasure to pass along. Here's the latest:

"George Stanley heard somewhere that king snakes and rattlers were death on each other, and, with an eye to excitement, Mr. Smith secured one of each, built a snake pit, got two camera men on the job and waited. Did they fight? Well, it started interestingly, Mr. Stanley superintending it with a long stick. When the rattler saw his enemy he flattened his head in the ground and all the rest of his body started going in loops and curves and sawing about. Then the king snake calmly went over, crawled under the rattler and went to sleep. The rattler looked surprised (so they say), calmed down and went to sleep himself on top of the king snake. And now poor Stanley gets laughed at every time any one talks of snakes.

"We have quite a menagerie—snakes and cats—and kittens. George Kunkel plays uncle to all the kittens, and his dressing-room is full of empty milk bottles, to say nothing of a very strong fish odor, because George makes a trip to the pier every day and brings back enough fish to feed all the kittens and several of the company.

"And, say, when it comes to high dives, swimming stunts, and surf board riding, we have a real champion here, Jack Mower. He used to live in the Hawaiian Islands, where they invented those things, and he's always ready for some dare-devil water stunt.

"Miss Gonzales is such a dainty little woman and so frail looking that our directors used to think that she was fitted only to society leads and light comedy work, but Mr. Davis has discovered that Miss Gonzales can do almost anything, and do it well. She is a good rider and isn't afraid to try any sort of a stunt, and well, I just want you to see her interpretation of a 'primitive woman' in the picture we just finished, 'The Level.' It will show you a little of what she can do. And she did that right on top of a very emotional society lead in 'Sisters.' Miss Gonzales certainly can handle all sorts of parts.

"Miss Schaefer is very much in demand these days by the ladies of the town. She is superintending a big pageant and entertainment that the Woman's Club is giving, and is working hard at the studio in addition. She is a great charity worker, and her newest wrinkle is collecting canceled postage stamps, which are disposed of in great quantities to support a foreign mission. Every one in town, bank, store, office, and studio is helping out, and Miss Schaefer and her niece, Miss Novak, have a circus gathering them all.

"Mr. Sturgeon is well on his way with 'The Little Angel of Canyon Creek,' and is doing interiors."

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FEATURE FILMS OF THE WEEK

"'Such a Little Queen' Too Good to Miss," Says Reviewer—"An Odyssey of the North" the Latest Bosworth—Emma Dunn a Pleasing Figure in "Mother"

"SUCH A LITTLE QUEEN."

Five-Reel Adaptation of Channing Pollock's Play of the Same Name. Produced by the Famous Players' Film Company.

Queen Anna Victoria ..... Mary Pickford
King Stephen ..... Carlyle Blackwell
The Prime Minister ..... Russell Bassett
Prince Eugene ..... Arthur Hoops
Robert Trainor ..... Harold Lockwood

"Such a Little Queen" bears only a distant relationship to the hundred and one photoplays released each week. It moves in a realm above the passable average, which leaves many Doubting Thomases unconvinced of the possibility of a motion picture entering the artistic land of delicate humor, charm and whimsical romance. This film was just made to prove to these skeptics that they were mistaken. There are so few productions to approach "Such a Little Queen" in refinement of tone, a convincing atmosphere, and like elusive qualities, that it becomes a photoplay event too good to miss. Those who recall the subtle whimsey in Channing Pollock's play will admit that a director set himself a difficult task in making a film of the same character. Broad dramatic effects will survive in new surroundings where tenuous fancies perish; but this time, it is pleasing to relate, they do not perish—the little queen of Herzegovina and the dashing king of Bosnia continue to reign and run away and meet again in a Harlem flat.

Had Mary Pickford rummaged through all of the play manuscripts on Broadway in search of a perfect character fit, she might have drawn Queen Anna Victoria from out of the dust as her favorite. The little queen is precisely the sort of a person Miss Pickford can become by donning royal robes and a crown. So attired, she looks every inch the winsome little ruler of a two-by-four comic opera kingdom. But when her rule is unceremoniously ended, the deposed queen is shown to be a quite normal girl after all. She grabs her pet bird, tosses her royal train over one shoulder, and runs for her life. Needless to say, Miss Pickford is quite as fetching in flight as in power, and pleasing to the eye, whether the setting be a flat or a throne room.

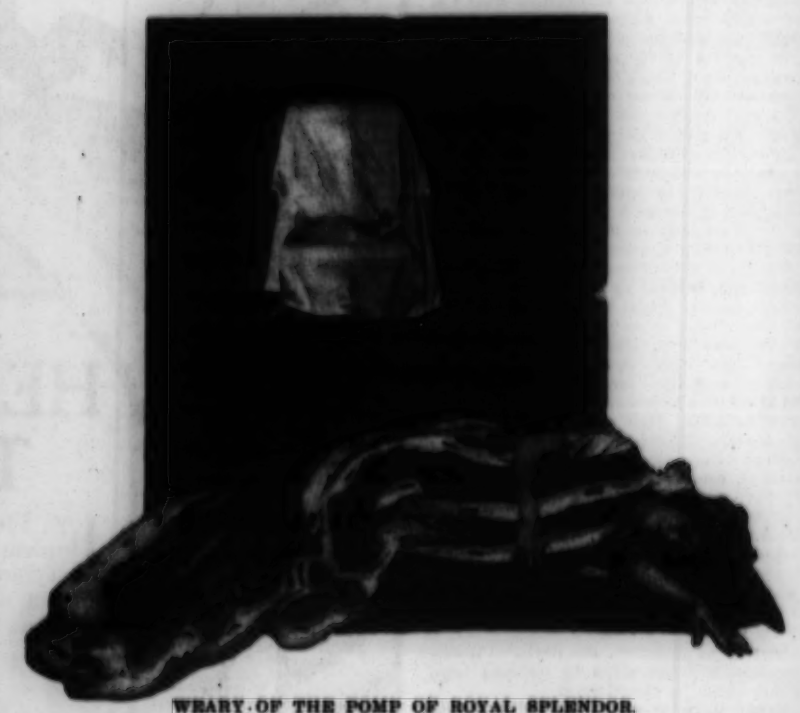
But valuable as "Little Mary" is to this production, its marked success is not due to any one player, or to all of the players combined. Carlyle Blackwell makes a very interesting young king, Russell Bassett finds a lot of humor in the predicament of the prime minister, Harold Lockwood does very well as the Douglas Fairbanks type of American traveling in Europe, and so on even to minor roles the picture is fortunate in its actors. The actors, however, are equally fortunate in the admirably arranged story and the beautiful locations and studio sets supplied for its enactment. If ever a film profited by harmony in each department that goes to make a photoplay, this one does. Everything is nicely balanced and kept in the same spirit, whether the action of the moment brings romantic drama, comedy, or gentle pathos. The scenes merge into each other naturally, and the comedy and heart appeal (closely allied here) are of spontaneous growth. One never gets the impression of comedy relief being dragged in on the end of a slapstick.

The queen of Herzegovina is first met in the charming gardens surrounding her palace, where she lives contentedly among her subjects. King Stephen of Bosnia appears to have tired of his equally beautiful domain, for he is introduced among the gayest of Parisian roysterers, while his ministers at home worry about the shaky finances of the kingdom. The favored solution of the money problem is a marriage with Queen Anna, to which King Stephen reluctantly consents. On the advice of her prime minister the little queen also accedes to the union, thereby unconsciously inciting rebellion in a powerful faction of her subjects. The betrothal cup is being passed in a scene of much pomp and ceremony, when the rebels swoop down on the royal party, which is put to flight after a stubborn resistance. Disguised as peasants, and assisted by Robert Trainor, an American, Queen Anna and her prime minister reach a ship sailing for New York. King Stephen soon follows. The romantic and pictorial value of the scenes in the little European kingdom of gardens, parks and sunshine, is rare.

Located in a New York flat, with no assets save pride, a few court garments and a crown, the dilemma of the queen and her prime minister has a distinctly humorous side. King Stephen, equally destitute, adds a third to the royal refugees. Under these conditions the exiled rulers come to love each other for the first time, and an invitation to return to his throne is refused by King Stephen because it contains a stipulation that he shall not wed the queen of Herzegovina. Rather than permit the king to make such a sacrifice, the little queen declares that she does not love him, although the words commit her to a life of loneliness. They might, but as it happens they don't, for the king's ministers once more change their minds about the royal marriage, and the two kingdoms are united.

Possibly this picture could be improved, but it is difficult to see in what respect.

D.



WEARY OF THE POMP OF ROYAL SPLENDOR.

As Mary Pickford Is Seen in the Famous Players' Production of "Such a Little Queen"

"AN ODYSSEY OF THE NORTH"

Drama in Six Reels. Based on a Story by Jack London. Produced by Bosworth, Inc.

Naass ..... Hobart Bosworth
Unga ..... Rhea Haines
Axel Bunderson ..... Gordon Sheckville

Naass tells this story in the first person. Two traders (or are they gold hunters?) listen to the life history of the Alaskan while the three are seated in a snug trading-post store. Coals glow in the stove, lamps give out an uncertain light, and just the other side of the log walls one imagines drifts of snow being piled high by the north wind. Jack London must have an exaggerated climate in his stories to test the "red blood" of his characters. If they are not in danger of being baked alive in the tropics, or swept to oblivion by a typhoon, more likely than not they will face a grave in the snow with a slab of ice for a tombstone. Naass barely crawled away from a grave in the snow; Unga and Alex Bunderson were left to feed the wolves, and thereby hangs this Londonesque tale—vivid, cruel and compelling, if one enjoys Jack London.

With the sub-titles given in the first person, and all uncertainty about the ultimate fate of the chief character removed by the simple fact of his being alive to tell the story, the film becomes frankly narrative. There is very little plot, but a great deal of action arising out of Naass's determination to find his sweetheart and the man who stole her. Instead of the word pictures that London might place in the mouth of a barbarian, made eloquent by the strength of his emotions, we find sub-titles as the keynotes for descriptive scenes. And they are wonderfully graphic scenes, for the most part, especially when the quest of Naass leads him to the North where there is nothing but snow, and then more snow, as far as the eye can reach.

But to start at the beginning, as Naass does in his account of his adventures, we are given a brief introduction to the story teller's ancestors, rough seamen wrecked on the shore of Unalaska. Another generation or so and we find Naass, the last of his race, in love with Unga, the daughter of a native and likewise the last of her race. No price is too high for Naass to pay the girl's father in return for her hand. But Axel, the captain of a fishing ship, steals Unga and sails away before the deserted lover has a chance to interfere. Then begins the search of years that takes Naass to strange ports on the faintest of clues, or no clues at all. He is one of a crew arrested by Russians for taking seals unlawfully and is sentenced to work in the salt mines, where the poor beggars are driven until they drop exhausted. These scenes, made brutally realistic, are interspersed with a sort of somber refrain of titles reading, "And some died," then a little later, "And others did not die," or words to that effect. That the audience may be spared no harrowing detail, Naass is shown strapped to a post, while a Russian guard wields a knout until the blood trickles down the prisoner's bare back.

In time the wanderer learns how to read, and through this knowledge he gains his first definite information about Unga and Axel. As man and wife he sees their pictures in a newspaper, and in the story concerning them learns that they have lost a fortune and are going to the Klondike in quest of another. Naass heads for the gold fields. We find him at Valdez and at Dawson, asking everyone whom he meets for information that may lead to Unga. From a dying fortune hunter he gets a diagram locating a rich vein of gold in the almost inaccessible North; he engages himself as a driver of dogs, and then, after years of searching, he comes face to face with Unga and Axel; but they do not recognize him.

Using the diagram of the gold vein as an inducement, Naass persuades the pair to push on with him far beyond the reach of aid. They bury provisions for the return journey, and each night Naass steals from under his blanket and destroys the little store of food. The gold is reached, but they have not the strength to carry it back. The dogs die, and each day, made more feeble by cold and hunger, the two men and the woman stagger homeward across the snow. Before she perishes beside the frozen body of her husband, Unga, "the last of her race," knows the identity of the false guide. Excellent photography adds greatly to the impressiveness of the scenes in the northern wilderness.

Hobart Bosworth gives a consistently strong portrayal of the half savage Naass. He has the physique for a man of the type and a commendably natural method of acting. Rhea Haines and Gordon Shekville do very well at the other points of the triangle.

D.

"MOTHER"

Drama in Four Parts. Based on Jules Eckert Goodman's Play of the same name. Produced by William A. Brady Picture Play Company.

Mrs. Wetherell ..... Emma Dunn
William ..... Mr. Baker
Walter ..... Mr. Desforges
Lenore ..... Lillian Cook
Ardath ..... Priscilla Dean
Sadie ..... Bella Adair
Bess ..... Jane Corcoran

Mrs. Wetherell is in no way an exponent of the new feminism. Suffrage, higher education, advanced ideas may be all very well in their way, but the mother of eight children hasn't time to think about them, if she is the kind of a mother Jules Eckert Goodman had in mind when he wrote this play. He drew a really beautiful Christian character in Mrs. Wetherell, or rather, Mr. Goodman and Emma Dunn together drew a beautiful character; for the actress's vital worth to the original play is a matter of stage history. The film version of the story would not have been complete without her. In all probability it would have been a quite ordinary production had the title-role been acted in an ordinary way. But it is not.

To begin with, Miss Dunn looks the part to perfection. One does not need to be told in a sub-title that she is a home-loving, large-hearted woman, whose life is consecrated to her children. Their happiness is her happiness, their sorrow her sorrow, and this much being established, the story goes to show how she faces unflinchingly the disproportionate burden of sorrow. Emotional demonstrations of affection, such as are demanded in this film, seldom ring true in pictures, because they are over-acted. Players fearing that they will not express enough feeling, express too much. They gush, and the sincerity of anybody who gushes is apt to be discounted. Under all circumstances Miss Dunn remains moderate and unaffected. She behaves like a wonderfully fine mother might be expected to behave, and the effects take care of themselves.

Only once does Miss Dunn seem to be unduly influenced by the requirements of motion picture technique, and then the drop from natural behavior is brief and of slight importance. William, her eldest son, has stolen her costly necklace and given it to his good-for-nothing wife. The mother knows that the necklace has been stolen, but has no notion of its whereabouts. The audience has seen William give it to Sadie, and when the mother calls on her daughter-in-law the necklace is conspicuously in evidence around that young lady's throat. It is the very first thing that any woman would notice, especially if it belonged to her, yet Mrs. Wetherell does not see the jewels for some little time. The spectator waits anxiously for the discovery, knowing, of course, that it is coming.

Apart from the appearance of Miss Dunn, the picture is of fair dramatic quality, most of the action centering around the elder sons in the family of six children remaining to Mrs. Wetherell, two others having died. She has been left a widow with enough money for the maintenance of a comfortable home, but not enough to pay for William's extravagance. He falls under the spell of a pretty, conscienceless creature who, believing him to be wealthy, becomes his wife. William is better adapted to spend money than to earn it. He steals $10,000 from the bank in which he is employed and then forges his mother's name to a note promising restitution. One of the best dramatic moments in the picture shows the mother's acceptance of the signature as her own.

Then to increase the trials of the self-sacrificing woman, the second son, Walter, a mere boy just out of college, becomes infatuated with the chorus girl sister of Will's wife. This time Mrs. Wetherell uses strategy in the fight for her sons. Knowing that it is useless to argue with a boy when he is in love, she plans to change the intentions of the young woman in question. When Bess calls, Mrs. Wetherell poses as a vulgar, good-natured Irish woman, who spends most of her time in the kitchen. An invitation to assist in washing the dishes, on the grounds that she soon will be one of the family, changes Bess's plans completely. Despite all the odds against her, the mother fights so persistently and cleverly that she saves her sons.

Settings for the interior scenes are all that the action requires, and in general the characters are sincerely acted. Bell Adair is a good type for the extravagant wife.

D.

"STEVE O'GRADY'S CHANCE"

Two-Part Vitagraph Production by Ned Finley. Written by Courtenay Ryley Cooper. Released Sept. 15.

Steve O'Grady ..... Ned Finley
Bess ..... Edith Storey
The Sheriff ..... Logan Paul

Edith Storey is the grim figure of the black-dressed mountain girl, to whom life seems a serious task, indeed. Harsh, uncompromising, and fearless, she is seen to smile but twice during the offering, and that at the very end. Her unlovely, almost unfeminate figure gives the film much of its strong atmosphere. Ned Finley plays opposite Miss Storey. It is not a mirthful part, and those who know his work best will be sure that he is suited to a nicety. What influence one had on the other, and how hard to infer but the work of Mr. Finley in such parts of the picture as he was supposed to be in the Southern mountains, was likewise grim and occasionally uncanny. There was noticeable at times a total divergence from the conventional acting that gave the film a decided air of novelty.

Discharged, for no very good reason from his newspaper in the North, O'Grady decided after a fruitless search for work to go South. On the way the news of a posse starting out to hunt the bank robbers of the night before and the big reward tempt the newspaper man to join in the pursuit. In the mountains he falls from his horse in a chase which takes place after the robbers, and he finds his way to the hut of the mountain girl. Her shielding him and the capture of the robber chief together leads to their falling in love. They also kill the rest of the gang and ride back to town with their prisoner and the stolen money.

The last scene shows the instinctive newspaper man sending the story over the wire to the office in New York and his immediate reinstatement by the editor. The message flashes back over the wire, "Can have used only the first name of the girl, what is her last name?" and the answer "Her last name is Hart, but it will soon be O'Grady." But in spite of the few joyous moments at the end and the infrequent smiles, the vision of those two earnest grim figures will remain.

F.

The Most Delightful Comedy Extant

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"The Wolf"—By Eugene Walter

"The House Next Door"—By J. Hartley Manners

IN PREPARATION

"THE SPORTING DUCHESS"

Produced by

BARRY O'NEIL

With

HIS FAMOUS ALL STAR LUBIN COMPANY

Featuring ROSE COGHLAN

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

There is no need for the photoplay author to seek comedy inspiration in French farces, or to imitate foreign plays, or to lug in the inflated bladder, the washtub and the monotonous chase. What the American motion picture screen lacks just at the present time is a dramatist with a genuine sense of humor. There are gold mines of dramatic material right here at home for the writer who has the real sense of humor, an American Gilbert, a play-writing Mark Twain, or a reincarnated Artemus Ward, for the animated screen. What we want is somebody to teach us to laugh at ourselves, and not at the antics of impossible policemen, burlesque Irish washwomen and bandmasters of the German persuasion. The screen humorists can be counted on the fingers of the right hand at present. The first and foremost writer of true motion picture comedy is J. Stuart Blackton. His "Goodness Gracious" probed a new field of burlesque, and, sad to relate, his idea was immediately imitated and has been worked to death by others since "Goodness Gracious" delighted the public some months ago. Mark Swan is another motion picture humorist whose work is distinctive, and Roy McCardell and some others please the public's sense of humor ever and anon. There is nothing healthier or more entertaining than seeing fun where we did not before suspect there was any laughter lurking. Our photoplay authors have done admirably with the more serious phases of our contemporary life, but we would rather laugh than dwell too much on the problems of our existence, for, according to the New York *Review*, when all is said and done in a problem play we are left just where we were at the beginning. Give us a chance, to laugh, and we are always ready to pay the price. Laughter, you know, is the real wisdom of life.

• • • •

An available idea may come to the editor in almost any guise.

• • • •

Genuine Philosophy.

There is more genuine philosophy in good comedy than there is in all the dry philosophical treatises ever written. Comedy may be broadly classed as coming from two sources: there is the comedy that springs from character—logical character, not the harlequin; and there is the comedy that comes from the logical situation. American life is fertile in both. According to an editorial in the current number of *The Script*, it is a grim fact that the majority of motion picture producers will have nothing to do with "high brow" efforts of photoplay authors. We think there are a number of notable exceptions. Vitagraph, Edison, Lubin and other concerns are getting from the beaten track. Waiving aside any argumentation as to the availability of "high-brow melodrama," so-called, we unhesitatingly assert that "high-brow" comedy is an essential if the multitude be pleased. The chain of alleged comedy incidents beginning with the slap-stick, and ending with the impossible chase, are strictly tiresome. Mr. Horace G. Plimpton, manager of negative production, Edison Company, whom we deem an authority on refined comedy productions, says it is comparatively simple to judge in advance a dramatic picture, but that it is very, very difficult to judge a comedy in advance. "We have met with so many surprises along these lines," he writes, "that for my part I find it difficult to judge ahead what is really going to be funny and what is not. We try to get comedies which, in the first place, shall not offend the taste of decent people, and do try to buy plots in which the situations in themselves are funny rather than to depend upon incidental work. In Edison pictures, at least, I have found that simply producing pictures in which there are chases, people knocking each other over, falling into washtubs and things of that sort are not highly esteemed by the public. It seems to be necessary for us to get really laughable situations in advance. Then the incidental business will, of course, build up the plot to a very great advantage. We have difficulty in obtaining good comedies. There is a real demand for it, and it is a perfectly legitimate demand, but I believe with you that the public wishes to have a little better reason for laughing than in some of the productions that are gotten out." Needless to say, in conclusion, that Edison comedies are universally popular.

WHAT HAPPENED WHEN LUBIN WRECKED TWO TRAINS FOR A PICTURE.
Taken Under the Direction of Romaine Fielding at Phillipsburg, Pa.

• • • •

Refrain from submitting Thanksgiving and Christmas motion picture plays. Plots of seasonable character are frequently written by the staff.

• • • •

The Installment Story.

Emmett Campbell Hall is glad that THE MIRROR has paid its respects to faulty photoplay sub-titles. "It is pretty sickening to see a good little, or big, story spoiled by trite, banal, erroneous or jarring subtitles," he writes. Mr. Hall recently completed an installment story, "The Beloved Adventurer," and has also incorporated his serial into book form, and he believes the installment story has gained a strong position in public favor. This fact is due largely to the merits of the subjects released in this manner, but also to a considerable degree by reason of the concurrent publication through newspaper syndicates and otherwise of novelizations of the photoplays. Mr. Hall believes if this favor is to be maintained and increased, care must be taken to avoid the errors which have resulted in a decline in the popularity of the multiple-reel features other than adaptations of well-known and successful plays. In the case of the multiple-reel productions, says Mr. Hall, the most serious error has been the failure to realise that stories of certain types only are suited to great elaboration—that in the successful photodrama nothing must be included which is not essential to the main theme if the production is a unit. This failure to give consideration to adaptability is also the great danger threatening the installment story, which is not a unit. In other words, it would be impossible to conceive of a story which would make both a good multiple reel feature and a good installment release. In writing the multiple-reel unit, the same methods of construction as are used in legitimate playwriting should be followed, but the installment story demands an entirely new theory and technique — method and treatment as new to fiction as to playwriting, and presenting grave problems.

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A mass of technical terms will not sell a photoplay. More ideas and less terms.

• • • •

A Clear Distinction.

"For practical reasons," continues Emmett Campbell Hall, "each installment of the true photoplay serial must be so nearly a complete story that any one installment, irrespective of what has gone before or may come after, may be seen with satisfaction, and, at the same time, create a strong desire to see the remaining installments. Each installment should be a dramatic unit, or contain an incidental dramatic unit, but the entire number of parts should, when seen in sequence, co-ordinate to form a perfect whole. This is what I tried to accomplish in 'The Beloved Adventurer.' The difficulties are rather obvious, particularly when single-reel installments are used, action in that footage being necessarily condensed. A clear distinction should be made between the serial and the series, and this has not always been done. The serial must, as a whole, be a continuous narrative. The series may be independent incidents in which a single character, or a number of characters, continue to figure. The first, unless discretion and skill are incident to its creation, is very apt to be merely a long story more or less arbitrarily chopped into reel lengths, each nearly meaningless unless every part is seen in proper sequence, and the second generally is a collection of barely related fragments, neither of which possesses any particular strength or interest, for the reason that, unless there is a main theme of vital character, it is difficult to involve the principal figures in affairs that are more than episodes. The ideal installment story must partake of the characteristics of both the series and the serial, avoiding the *non-interruptible* sequence of the one and the lack of continuity of the other."

• • • •

Have something to say before you try to say something. Too many would-be authors come to their work unprepared.

• • • •

The Market Basket.

Balboa Amusement Company, Long Beach, Cal., according to Editor Frank M. Wiltermoody, has two companies at work filming dramas while another company is making comedies, with another dramatic aggregation in process of formation, these advances making it necessary to obtain many scripts. The company says it desires good, clean feature dramas devoid of "yellow" themes such as lost memory, racial animosities, sacreligious acts, homicides, drug using, white slavery, crime and criminals, gruesome deaths and morbid deformations. The company's aim is to produce ten entertaining narratives which could safely be viewed by children. A prompt reading and good prices promised. First-class comedies particularly desired.

The Liberty Motion Picture Company, Germantown, Pa., is desirous of procuring good, original, strong multiple-reel domestic dramas as well as one-reel light comedies. Prices for plots will be regulated according to their merit. Mr. Milligan, head producer, is in charge of the manuscript department.

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Photoplay editors like to pick recruits from the rank and file and not from the book world.

• • • •

The Hall of Fame.

The Department of the Interior has published a brochure from the pen of Alfred H. Saunders on the subject, "Motion Pictures as an Aid to Education." Mr. Saunders, an authority on educational film topics, was formerly editor of the *Motion Picture News*.

Elizabeth R. Carpenter won a Vitagraph contest prize with a multiple-reel photoplay. Mr. Phil Lang, Kalem editor, has complimented her construction. Since early Spring, Vitagraph has produced six of her plays, only two of which were from synopsis.

Will E. Ellis has joined the Eclair Western studios as editor and is doing noteworthy work.

Dr. Harry L. Stafford has been assigned to the post of special photoplay writer for the 101-Bison Company.

• • • •

It doesn't take pull, it takes pains, to write and sell the successful photoplay.

• • • •

As to Noah.

Noah had to work a long time on the ark. It took a lot of elbow grease laboring with hammer and nails out on dry land, where the anvil and hammer club sat around in front of the general store spitting tobacco juice on Noah's lumber, whittling up his pine boards, and telling him what a fool he was. But Noah kept on sawing wood, and finally when the deluge came all the croakers were drowned. A Missouri editor says this is the only instance in either sacred or profane history where a "bunch of knockers" got what was coming to them. We do not propose to draw a parallel with Noah. But there is a similarity in the fact that the department editor will toil along, giving the best that is in him, and some will sit on the pile of lumber and criticise well-intentioned motives. Now here is a sample letter: "I do not want to appear as if I am it, but there are things I would like to discuss with you. First is that you knock those photoplay bureaus and lift others, such as the Clearing House in Brooklyn. The House, so-called, is under the management of the Vitagraph people. You are also employed by the Vitagraph people. By this it seems as if you are compelled to do them a good turn and praise their work as honest, etc., and knock others who are just as good, only you do not get a 'rake off.' You also score these photoplay schools but do not score the one run by Arthur Leeds and Professor Esenwein. This one I think is worse than all others. It seems to me you are not fair. I know a few photoplay bureaus that give good service and are helpful also. In order to clear yourself with the readers kindly answer this letter in your page." We have read the "courses" offered by almost every correspondence school. The majority of them are "cribbed" from text-books written by others. The Leeds course is the best because Mr. Leeds is himself a successful photo-playwright; his students seem to be satisfied, judging from our correspondence with many; he does not guarantee to sell the beginner's efforts; and his method is intended to teach the writer self-reliance. We reiterate that we do not believe *any* correspondence course can develop successful authors, but we credit Leeds with making a conscientious effort—which is something. The Clearing House in Brooklyn, N. Y., is conducted by E. M. LaRoche. It is a Clearing House pure and simple, and not a school. Many authors seem to prefer literary agents, and profess satisfaction with this institution. We have always contended that authors can as well sell their own stories as to pay commissions, but those who prefer the intermediary have been and will be directed by us to this bureau. The charge that we are connected in any way with the Vitagraph Company, or with any other film company, is too silly to merit notice. However, in view of the false rumors that so frequently gain strength, we desire to state, once and for all, that we are connected in no way with any film manufacturer, and that we ask the consent or approval of no person or persons as to what we shall use in this department—with the sole exception of the Editor of THE DRAMATIC MIRROR.

• • • •

Better stories are needed. Sales of American scripts in the world's markets have been falling off because many will not realise that photoplay writing is an art—not a trade.

• • • •

Men Who Help You.

From the telegraph Editor's desk in the office of the Marion, Ohio, *Star* to the editorship of the *Photoplay Scenario* and the *Photoplay Magazine* is some step; believe us, some step! Mr. A. W. Thomas took that step about a year ago, and he has been stepping some since. By stepping some we mean he not only aids in editing two monthly publications, writes scripts and books and special articles, but he criticises and revises photoplays sent to him by a very large following. Warren G. Harding, Republican nominee for United States Senator from Ohio, owns the Marion *Daily Star*. He advertised in the *American Press* for an editor. A. W. Thomas walked in. He took off his coat and sat down, and he continued to sit at the *Star's* editorial desk for about three years. Then he thought he would write scripts, and he did so. Then the proprietors of the magazines, casting about for talent, thought of Mr. Thomas. He stepped to Chicago and has been there ever since. Harding's loss was Filmland's gain, for Mr. Thomas's work is read with interest and benefit, and he has accomplished much for the struggling writers and for others. Next week, Will N. Ritchey.

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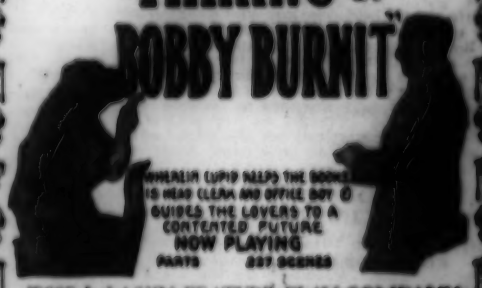

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FEATURE FILMS

"HE DANCED HIMSELF TO DEATH"

Two-Part Special Vitagraph Comedy. Written, Directed and Acted by Ralph Ince and Rube Goldberg. Released Sept. 12.

Herman Underdunk ..... Ralph Ince

The fact that the audience did not laugh quite as much in the second reel of this two-part comedy was because it had laughed itself completely out in the first part. That there is a laugh limit was unfortunately proven by this script, whose second reel should change the caption of the play to "He Laughed Himself to Death." This offering initiates the inimitable cartoonist into the forefront rank of film writers.

With Ralph Ince leaning hopelessly over a desk in his effort to concoct a comedy, R. L. Goldberg walks in and jauntily tells the director that "comedy is my middle name." Wherefore he sits down and in place of Ince, who leans over his shoulder, appears the transposed figure of Herman Underdunk. Goldberg tells him "to go to work," and the man walks out of the door. With this clever introduction we are then led through a series of pranks which our friend Underdunk undertakes, there being no attempt at a plot, unless it be in the sending for dance instructions and their occasional receipt by mail. The offering consists of a series of pranks and adventures conceived in the same witty manner that the famous "Goldberg" cartoons are, and the sub-titles are of the same sardonic wit and slang which makes his writings universally popular. There was hardly a printed explanation that missed its uproarious approval. After all, the conception of such a character is strictly in line with the characters which the cartoonist has created in his papers and which have been such a popular success. That he should adhere to the field which he understands rather than diverge into the conventional film scenario style has proved the greatest vindication of a genius daring enough to create after his own ideas. F.

"THE DEVIL'S SIGNATURE"

Two-Part Essanay Production. Released Sept. 11.

Vandiver ..... Thomas Commerford
Ethel, his daughter ..... Beverley Bayne
Basford, reporter ..... Richard Travers
Dessins, his friend ..... Bryant Washburn
Orgon, the gardener ..... Charles Hitchcock
Marie La Farre ..... Betty Brown
Detective Hall ..... Frank Dayton

Since mystery films and their detection are no longer new, what one must search for is a new way of visualising the crime, and, perchance, a new method of proceeding about its detection. That the author of this *Mussey* adaptation has succeeded is greatly to his credit, and that the producers have stood behind the script with the elements of good picturing, camera work, setting and cast is the substantial phase of success in the film which they have not overlooked.

The pentagon of principals is strikingly arranged. The father refuses to allow his daughter to see the young man she loves. The friend of the girl comes to stay with her at her house and she is closely scanned by the villainous gardener. The reporter who is on his vacation in the vicinity is the other figure on the odd shaped plot. Perhaps no motive is developed for the commission of the deed, but at least it holds the marrow chilling attention. The crime is surrounded with mystery and horror. Its detection seems hopeless. That it should carry the gruesome atmosphere and qualities that it does is due principally to the combined excellence of this superior cast and the realism which the director has been able to inject into it.

Hearing a noise in her room one night, the girl rushes panic stricken to her friend in the next room. The friend volunteers to change rooms. A few minutes later, attracted by a noise in the chamber, she and her father enter to find the friend murdered in her bed. The detective is assigned to the case, likewise the reporter is assigned by his paper to get the story.

The guilt seems to point to the lover of the girl, but by chance the detective and the newspaper man, working together, manage to find the secret passageway by which the gardener, endowed by nature with a cloven hoof, had made his way to the bedside of the girl. F.

A Shooting Match (Sterling, Sept. 24).—Two thousand feet of a Ford Sterling burlesque seems excessive unless the plot has enough variety to warrant such a liberal allowance. "A Shooting Match" is padded. Antics that may appear funny at first sight, lose their power to amuse when repeated with little variation, and in this picture Sterling is forced to repeat himself. As a comedian, he gives himself a difficult task, for the story does not suggest more than one reel. Hans and Snitz, rivals for the hand of the same girl, arrange a shooting match. While practising marksmanship they hit each other again and again. At the traps the contest is going against Hans, so the attendant removes the shot from the cartridges given to Snitz, thereby returning his rival a winner. The fraud is exposed, and the crowd pursues Hans until he seeks refuge in the top of a tree. He is brought to earth by chopping down the tree. Photography is not of the best. D.

Anna Little, of the Universal Coast forces, has been very ill for some time, but expects to be back before the camera very soon.

Emmett Campbell Hall

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REVIEWS OF FEATURE FILMS

"THE DANCER"

Two-Part Kalem Drama Featuring Verna Mersereau. Produced by Robert Vignola. Released Oct. 5.

Evelyn, the dancer ..... Mlle. Verna Mersereau
De Forest, the millionaire ..... Robert Vignola
Montague, the rose ..... James B. Ross
Helen Morris, actress ..... Marguerite Courtot
Walton, theatrical agent ..... Henry Hallam

Besides the cast the folders also announce the names of the specialty dances and the music to accompany them and with the demand in certain sections for this type of offering where the music may play no small part in the result of the offering, this product is sure to please. To insure the dances being well handled the talented Mlle. Mersereau is given the lead. Her dancing is eloquent of the name she gives it, and her acting, while not above questioning, succeeds in handling the whole of the part that she has to portray. The simple plot is directly in keeping with the acting of her part.

The girl, whose mother is sick, agrees to take a position at half her usual rate, and practises in a certain gymnasium. The millionaire who meets her becomes infatuated and, in the way of mean millionaires, persuades the theatrical manager to cancel her contract. She accepts an offer to dance at a reception that the millionaire gives, and also consents to marry him. Here the domestic and foreign films differ, for while the sub-title tells us of their marriage were this to get past the sentries on the other side, we feel sure it would do so minus that particular sub-title. However, she continues to lead her gay and thoughtless life until the green-eyed monster is aroused in her at the sight of her husband making eyes at another girl, and to her complaints he answers coldly. She leaves him, but arriving at the door where her mother lived, she is told she died some time ago. Dispirited and ashamed of her neglect of her mother, she approaches the dock, where that same night the policeman finds her gloves and pocket book. F.

"THE PATCHWORK GIRL OF OZ"

Extravaganza in Five Reels. Prepared by L. Frank Baum from His Story of the Same Name. Produced by the Oz Film Manufacturing Company.

Ojo, a Munchkin boy ..... Violet MacMillan
Unc Nunkie, his Guardian ..... Frank Moore
Mewel, a waif and stray ..... Fred Woodward
Dr. Pipt, the Crooked Magician ..... Raymond Russell
Margolotte, his wife ..... Mlle. Dranet
Jesseva, his daughter ..... Bobby Gould
Danz, a noble Munchkin youth ..... Dick Rosson
The Woozy ..... Fred Woodward
Ozma, Ruler of the Land of Oz ..... Jessie May Walsh
The Soldier with the Green Whiskers ..... Frank Bristol
Scraps, the Patchwork Girl ..... Condere

Having reached many thousand people through his whimsical "Oz" books, of which there are more than twenty, and having pleased other thousands by his stage works, such as "The Wizard of Oz," it occurred to L. Frank Baum that his fantastical stories might lend themselves to still another medium. He put his belief to the test with this five-reel picture, produced in California under the direction of J. Farrell Macdonald. It is the first film bearing the trade-mark of the Oz Film Company, and probably the forerunner of a series of like character, which Mr. Baum aptly terms whimsical extravaganza. In story and in the manner of its presentation, "The Patchwork Girl of Oz" is so unusual that it might almost be called unique. Of course, we have had fairy tale fantasies from time to time; but it is not easy to recall any preceding film of the type conceived in a spirit so imaginative and carried through with such completeness.

From the strange names given the characters, to the last little oddity in the physical formation of the inhabitants of Munchkin country and the Emerald city, the picture is kept in the same whimsical key. There is no unwelcome intrusion of reality to spoil the charm and the humor of the ingenious nonsense with which Mr. Baum has filled his story. The Woozy is a wonderful animal, the like of which was never met on land or sea; the Soldier with the Green Whiskers is the personification of martial futility, and Scraps, the Patchwork Girl, is the embodiment of restless, aimless energy. As the story progresses, the scenes introduce quaint conceits, such as Hoppertown, where everybody hops on one leg and considers it a crime to have two legs, hence the predicament of the magician, who is sentenced to an operation that he may conform to the prevailing fashion. And a little further on one enters the village of the Jolly Tottenbots, not far removed from the caverns of the Horners, a race of mortals with horns protruding from their heads. Each new scene has something unexpected to offer.

Ojo and Unc Nunkie start to find the Emerald city, and on their way stop at the house of Dr. Pipt, a magician, who, after six years spent in stirring the sizzling contents of four kettles, has prepared a life-giving powder. Dr. Pipt's wife wants a servant to do the housework, so she makes a figure out of a patchwork quilt that her husband may animate a useful being. The Patchwork Girl" comes to life all right enough; but during the commotion Unc Nunkie upsets a bottle of a "Liquid of Petrifaction" on himself, the magician's wife and a youth named Danz. All three are turned into statues. Life can be restored only by a preparation comprising a six-leaved clover, three hairs from a Woozy's tail, and a gill of water found in a dark well. Ojo and Jesseva undertake to find the clover and the Woozy, while Dr. Pipt secures the necessary water.

The encounter with the Woozy is typical of the fantastic nature of the adventures devised for the wanderers. An animal, modeled on the square, after the manner of Cubist art, is located by Ojo behind a high fence. Willing to surrender the three hairs, but unable to do so, the Woozy suggests that he be allowed to accompany the party. He can't climb the fence, but if some one makes him angry his eyes will flash fire and burn away the boards. The Patchwork Girl arouses the animal's anger and thus secures his exit. There is a great quantity of extravagant nonsense of this description.

Exterior settings for the film are very fine, costumes are as strangely varied as one could wish, the principal characters are brightly acted, and it may be added that the "extras" include an unusual number of pretty girls. Trick photography is made to serve a useful purpose. Louis F. Gottschalk has composed a musical score to accompany the picture. D.

"THE PERILS OF PAULINE"

Episode Fourteen. Two-Part Adventure Drama Produced Under Chief Director L. J. Gasnier.

Harry Marvin ..... Crane Wilbur
Pauline ..... Pearl White
Owen, scheming secretary ..... Paul Panzer
Balthasa, gypsy leader ..... Clifford Bruce

Pauline "pulls off" many a thrilling adventure besides pulling what the publicity man tells us she does, and for sheer daring of maneuver and conception of plot it is small wonder that she does. The producers profiting by each succeeding and increasing effort have reached the fortissimo effort.

Pearl White and Crane Wilbur are as ever the prepossessing pair of brotherly and sisterly lovers, who pay much more attention to their perils than they have time to do to their love affairs. This is principally due to the machinations of the deep-dyed villain—Panzer—who succeeds once more in harassing them throughout the two thousand feet of film. Their entanglement and their escape from the trouble begin and end the offering.

For setting the director has chosen an abandoned water wheel site near an old mill. That and an underground cellar, studio made, are the principal scenes of the incarceration of the pair. The villains also include in their plans the firing of the factory owned by Marvin, and this fire spreading beyond their control is supposed to set fire to the town itself. For this part of the picture the well-remembered fire scenes taken at the destruction of a certain Northern town are realistically utilized, but one may be pardoned in assuming that this stupendous realism will appal the greater majority of its spectators. That this is not a solitary instance of daring, however, is shown in the latter part of the second reel, where Pauline and her lover escape hand over hand along the rope in the air, and drop, with its cutting, into the canal. The motto, "a thrill to a reel," is borne out by this production, whose major thrills are supported by many minor palpitations as well.

The story shows the secretary and the gypsy chief capturing Pauline and her lover through a ruse and imprisoning them in the cellar into which they allow the water to burst. The rats, swimming about, are a decided peril, but they escape through an abandoned chimney onto the roof, diving under the water to make their escape. From the roof the band sees them and they make their hand-over-hand escape, but are dropped into the canal with the cutting of the rope. They escape home, where their appearance alone causes the secretary consternation. F.

The Rock of Hope (Victor, Oct. 2).—Unfortunately, Harry Myers and Rosemary Theby were given a trite, unnatural story through which to make their first appearance on the Universal programme. When a producer engages players of capacity it seems a pity to waste them on hopeless material, for "The Rock of Hope" is that, despite its optimistic title. Two doctors are in love with Alice, whose life is threatened by some threat disease. Dr. Gray is going to operate, but before doing so he visits Dr. Nevin, who gives him glass after glass of whisky, with the usual result. Nevin tells of his friend's indiscretion and performs the operation himself, thereby scoring several points in the love game. Gray wanders off to seek forgetfulness in solitude and a whisky bottle, whereas Nevin remains to marry Alice. The intemperate doctor is deeply moved by the words inscribed on a rock by the seashore in memory of a lost ship. This is "The Rock of Hope." Apparently he spends much time reading and rereading the inscription. He is a changed man, kind and generous and ready to use his medical knowledge for the benefit of the poor. Nevin and his bride visit the hotel nearby. Nevin is injured by a fall and Gray saves his life, only for a few days, however, for the plot requires the man's death. He meets it in the water at the bottom of a cliff. Gray and the widow look forward to a happy to-morrow while gazing at "The Rock of Hope." Mr. Myers and Miss Theby do all that the parts permit, and, aside from their acting, the picture has another redeeming feature—the scenes were clearly photographed in very pretty locations. D.

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LICENSED FILMS

The Slavery of Foxieus (Kalem, Oct. 2).—A burlesque of the Roman days with a thoughtful mixture of ancient marbles and settings and modern habits and teasers such as when the girl chews gum and uses the typewriter to take dictation from the Roman slave owner, who plays the stock market from the ticker conveniently situated. The sets are taken in a beautiful mansion in California and their white beauty aided by a clearness of vista and choice of screen pictures makes one wish that the backgrounds were not held in such continual distance by the action of the piece. That the offering amuses, however, and that it is another product to the credit of the producer and lead, Marshal Neilan, is an incontrovertible as the fact that the conception of the script by Edwin Ray Coffin is unique. Ruthenus loves Foxieus, but Villainus is the choice of her father. Foxieus dyes his skin, and becomes a slave to Ruthenus's father, in this man he secures a stock market tip that brings wealth. P.

Andy and the Hedgehog (Edison, Oct. 4).—Andy has dreamt lots of things, and this time he imagines himself as an Indian slayer, and wanders to a Wild West show "around the corner." In reality those pictures were taken at Coney Island and the scenes of round-up and rope-throwing are among the most interesting in the film. Finally his mother gets wind of his whereabouts, and leads him home by an ear. Not the least funny is Edward Boulden, the commissionaire of Andy in messenger uniform, whose "boob" parts are as realistic as any on the screen to-day. Mark Swan wrote the scenario which Charles France produced. P.

The Adventure of the Hasty Elopement (Edison, Sept. 21).—For the ninth story in the "Octavius-Amateur Detective" Series, Frederic Arnold Kummer has devised a lively set of farcical errors starting with Octavius's pursuit of elusive auto thieves. Right at the beginning of his trip in his own car, a girl asks to be taken aboard, and Octavius grants the request. She drops her umbrella on the roadway, he runs back for it, and, when he looks around, the machine is disappearing in a cloud of dust. He jumps into a vacant car, and gives chase. In turn, he is followed by a policeman on a motorcycle, who wants to arrest him for speeding when the girl, Octavius, and the officer meet at a rectory, where the girl had promised to meet her lover. But it turns out that the amateur detective is a hero after all, for the car he appropriated belonged to the auto thieves. Charles M. Seay directed an amusing film with Harry O'Moore, as usual, in the role of Octavius. P.

Buster Brown's Education (Edison, Oct. 12).—Professor von Blitzen is engaged as tutor to the two incorrigibles, Buster and Mary Jane and the goat and "Tige"; are at it once more in this split reel offering of the stories by R. F. Outcault, which Charles France has transcribed and superintended. The mischievous disposition of the children, however, proved too much for the redoubtable professor, and he thrashes the whole family, pets and all, in vindication of his pedagogic loss of dignity. The children laughed as heartily as usual at this split-reel sally, and some of the grown-ups still seemed to possess enough of youth to enjoy it. It begins the reel with George Washington Jones. P.

George Washington Jones (Edison, Oct. 12).—George Washington Jones is about as dangerously near the slapstick type of offering as this dignified company has yet ventured to come. Charles France is the producer, and his offering is conceived in comical vein and carried out faithfully and at times roughly. The colored man, who reads that "those who are unlucky should see Professor Svengali" blesses him there, and by the professor's power is shown a real ghost. He flies in terror, and thereafter everything that he sees in white appears a ghost to him. Thus after evading the street cleaner, and a bridal party, he runs into his wife, who has arisen in a nightgown. The offering is linked to Buster Brown's Education. P.

MUTUAL FILM RELEASES

Monday, Sept. 28.

(Amer.) A Modern Rip Van Winkle. Two parts. Dr.
(Keystone) Hard Cider. Com.
(Bell.) Our Mutual Girl, No. 37. Top.

Tuesday, Sept. 29.

(Beauty) The Legend of Black Rock. Dr.
(Nia.) A Mother's Trust. Dr.
(Than.) The Trail of the Lovelorn. Two parts. Dr.

Wednesday, Sept. 30.

(Amer.) The Ingrate. Two parts. Dr.
(Broncho) The Right to Die. Two parts. Dr.
(Bell.) Where the Mountains Meet. Dr.

Thursday, Oct. 1.

(Domino) The Gamekeeper's Daughter. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly, No. 92.

Friday, Oct. 2.

(Kay-Bee) One of the Discard. Two parts. Dr.
(Princess) The Balance of Power. Dr.
(Bell.) The Sheriff's Master. Com.

Saturday, Oct. 3.

(Keystone) (Title not yet announced.)
(Bell.) The Wireless Voice. Two parts. Dr.
(Royal) Cousin Billy. Com.

UNIVERSAL FILM RELEASES

Monday, Sept. 28.

(Imp) The Dark Horse. Dr.
(Sterling) The Battle. Two parts. Juvenile com.
(Victor) The proof of a Man. Dr.

Tuesday, Sept. 29.

(Crystal) Charlie's Smoke. Com.
(Crystal) Belmont Butts In. Com.
(Gold Seal) The Trey o' Hearts. Series No. 9. As the Crow Flies. Two parts. Dr.
(Universal Ike) The Shack Next Door. Com.

Wednesday, Sept. 30.

(Animated Weekly) No. 134.
(Eclair) Till the Sands of the Deserts Grow Cold. Two parts. Dr.
(Joker) The New Butler. Com.
(Nestor) The White Wolf. Indian Dr.

Thursday, Oct. 1.

(Imp) The Tenth Commandment. Three parts. Dr.
(Rex) The Rook's Legacy. Com.
(Sterling) No release this week.

Friday, Oct. 2.

(Nestor) Out of the Frying Pan. Com.
(Powers) The Actress. Dr.
(Victor) The Rock of Hope. Two parts. Dr.

Saturday, Oct. 3.

("101" Bison) Love and Baseball. Two parts. Dr.
(Joker) In the Clutches of the Villain. Com.

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LICENSED FILM RELEASES

Monday, Sept. 28.

(Bio.) A First-Class Cook. Com.
(Bio.) The White-Hand Society. Com.
(Ellem) Love's Toll. The Tenth of the "West Is West" Series. Com.
(Sax.) Swedie's Clean-Up. Com.
(Kalem) The Viper. Two parts. Dr.
(Lubin) An Affair of Honor. Third of the "Beloved Adventurer" Series. Dr.
(Pathe) Pathe's Daily News, No. 66, 1914.
(Selig) The Gems of the White Swan. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 61.
(Vita.) When the Gods Forgive. Dr.

Tuesday, Sept. 29.

(Bio.) The Derelicts. Two parts. Dr.
(Class) A Shot from Ambush. Two parts. Dr.
(Edison) The Mystery of the Glass Token. Eleventh of the "Chronicles of Clock" series. Dr.
(Sax.) White Lies. Dr.
(Kalem) Grouch, the Engineer. Dr.
(Lubin) Jealous James. Com.
(Lubin) Jinks and the Barber. Com.
(Melies) A Circus Romance. Com.
(Selig) The Real Thing in Cowboys. Com.-Dr.
(Vita.) Regan's Daughter. Two parts. Dr.

Wednesday, Sept. 30.

(Edison) Buster Brown Gets the Worst of It. Com.
(Ellem) In a Prohibition Town. Com.
(Sax.) The Fable of "The Adult Girl Who Got Busy." Com.
(Kalem) The Ex-Convict. Two parts. Dr.
(Kalem) Feud for the Duke of War, Eds.
(Lubin) His Brother Bill. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 64, 1914.
(Selig) The Loyalty of Juanita. Dr.
(Vita.) The Heart of Sonny Jim. Com.-Dr.

Thursday, Oct. 1.

(Bio.) The Spirit of Jealousy. Dr.
(Sax.) Slippery Slim Gets Cured. Com.
(Lubin) His First Case. Two parts. Dr.
(Melies) Blind Marriage. Com.
(Selig) Hearst-Selig News Pictorial, No. 62.
(Vita.) The Love of Pierre Larouse. Dr.

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Friday, Oct. 2.

(Bio.) The Peasant's Lie. Dr.
(Ellem) The Poisoned Pit. Two parts. Dr.
(Sax.) Golf Champion "Celery" Stalk Lake with Swedie. Two parts. Com.
(Kalem) The Slavery of Foxieus. Com.
(Lubin) The Greater Love. Dr.
(Selig) The Embarrassing Predicament. Dr.
(Vita.) Hats. Com.

Saturday, Oct. 3.

(Bio.) The New Road's Mascot. Dr.
(Ellem) A Transplanted Prairie Flower. Dr.
(Sax.) Broncho Billy's Proposal. Dr.
(Kalem) The Legend of the Amulet. Dr.
(Lubin) On Circus Day. Com.
(Selig) Four Minutes Late. Dr.
(Vita.) The Royal Wild West. Two parts. Com.

REVIEWS OF LICENSED FILMS

Broncho Billy, a Friend in Need (Essanay, Sept. 12).—G. M. Anderson again hides behind the character he has made world-known, and plays his usual magnanimous part in helping a certain little girl out of trouble. There is plenty of the break-neck horsemanship exhibited in the rapid dashes the cast makes for various reasons along the rocky road. There is also the usual gun-play to substantiate the positive knowledge of some of our fearless friends that such things still exist. Wanted for a crime, Billy, hungry from pursuit, arrives at the general store late one night and begs for admission. The girl receives him at pistol point, and locks him in the storeroom. Having secured a sandwich he gratefully falls asleep, while she mounts guard in the other room with her vigilant weapon. Then two robbers appear to rob the till, and with Billy's aid, she captures them. While he holds them at the end of his gun she rides for help. As reward she allows him to go. F.

The Secret Nest (Biograph, Sept. 12).—What is announced as a serio-comedy in this one-reel picture, whose meaning does not "get across." While its elements would seem to comprise a successful scenario, like many a legitimate production, it fails to deliver the punch that is necessary. The young married couple, annoyed at the many intruding servants at the home of her father, rent a little house where they will be by themselves. The schemers next door are trying to get her father's indorsement of a mining security, and they bring him to their house to see his daughter kissing what they mistake for a strange man. The father unable to see the faces, as the silhouettes are cast on the curtain, believes it himself, but a visit next door soon disillusions him. F.

He Nearly Won Out (Lubin, Sept. 12).—The National Board of Nonsense is the one to pass upon this short-reel burlesque. That it is full of the artificiality of the stage detracts in no whit from the enjoyment of its funnier phases. The husband, pulled about, decides to commit himself, soul and body to the cold river, but loses his nerve on the water's edge. The finding of his coat proclaims him a suicide, and a hobo, reading of the wife's supposed inheritance, comes back and claims to be the husband—much changed. He is put to work. Then the husband reading of the same inheritance comes back muscularly strong and asserts his rights. Divides the reel with Too Many Aunts.

Too Many Aunts (Lubin, Sept. 12).—Again the artificiality of the stage where three different characters dress as the expected aunt, and all to please her nephew, and he pretends to fail to recognize them. It is only the number and variety of relatives that puzzle him. At any rate, the audience enjoyed the situation immensely, and for its limited duration it brought out an unusual number of laughs. The man expects his aunt, and writes his sweetheart to come and help entertain her. When his aunt writes that she cannot come, he fears to disappoint his girl, so he writes to two friends to help him out. The two friends independently, and the girl also, come disguised as the aunt much to the man's confusion. Then the aunt shows up, and explanations are in order. Linked to He Nearly Won Out. F.

The Missing Page (Selig, Sept. 19).—Wallace C. Clifton is the author of this one-reel drama which supplies the greatest need of good pictures—namely, a strong script. It is regrettable that the man might have been more involved with the other woman than he was, before his wife returned, in order to extract the full strength of the story, but what it may have lacked in degree at this particular point it more than made up for at other points. The doctor is too busy to attend to his wife who, in spite of his protests, accepts a position on the stage. The doctor moves, and after a time his successful medical researches bring back his confidence, and he begins to notice the head nurse in the indoor hospital where he is working. His letter to his friend at home brings the response that his wife is working in New York. But one page of the letter becomes lost, and the epistle is sent to read that she is dead. His wooing then increases, until one day, his wife, sick, turns up at the hospital. After restoring her to health she takes her place as his assistant. F.

Rory O'Moore (Kalem, Sept. 26).—A return of the well-known Irish melodrama first shown in the Fall of 1913, wherein Rory escapes from the English soldiers, and after a series of adventures manages to rejoin his sweetheart and escape over the sea. F.

For the Love of Mike (Kalem, Oct. 6).—For the love of the policeman, on his beat for the first time, the cook, the chambermaid, and the nursemaid all "throw down" their "steadies" and try to captivate the man in the uniform. On the night of the ball this leads to a fight, for which the cop must needs arrest all three girls and their lovers. Then being informed what the difficulty is about, he brings his wife and numerous young ones to court, to show them that their attentions are vain. The subject is spilt with Hesanut Hunts Wild Animals. F.

Hearst-Selig News Pictorial, No. 57 (Sept. 14).—The Interstate Military Ride Tournament at Sea Girt; the first steamer to use the Panama route; the American Red Cross Sanitary embarking for Europe; the "Big Sneeze" Congress at Bethlehem, N. H., being the Summer's sojourn of the hay fever contingent; unveiling a memorial window; the girls' camp in the Interstate Park under the auspices of the Y. W. C. A.; the English volunteers on their way to the front; the run on the Brussels bank prior to the capture of the city, and the Belgian aviation camp. The views are shown with their usual excellence of photographic work. F.

The Backslider (Biograph, Sept. 14).—The trinity of village characters shown in this one-reel offering all pulsate with vitality; Irene Howley as the dispossessed widow, Claude Cooper as the old miser and church blackslider, and Kate Toncray as the old maid, who considers it one of her purposes to bring him back to the fold. When the widow wanders weary to the doorstep of the old miser he takes her and her child in, and makes them comfortable. In the meantime two escaped jail-birds have seen the miser's hiding place, and break into the premises while he has gone for food. The widow, who has also seen the hiding place conceals the money in the baby's clothes. The miser returns, and the thieves try to find out the whereabouts of the money. The old maid, for once useful, sees the circumstances through the window and brings aid. Then that same old lady is shocked at the discovery of the widow and her child, and carefully gathering her skirts close about her leaves the house vanquished. The old maid and the old miser get a good deal of fun out of their respective parts when they are not in the highly exciting period of the robbery. F.

REVIEWS OF FEATURE FILMS

The Battle (Sterling, Sept. 28).—In the two reels of this picture produced by Robert Thornby, the footage is divided about equally between the Universal Company's juvenile players and frontier battle scenes, in which Indians attack and soldiers defend a fort. To all intents and purposes, there are two totally dissimilar subjects included under one head; for the first reel offers a rather slow moving child story, whose theme is centered above the adult battle, and little else. Billy strays away from his playmates, and wanders into the home of a kind-hearted old gentleman, who tells him a story of his experiences in the West. Both fall asleep, and Billy dreams of the thrilling events, in which he plays the part of the volunteer that rides through the Indian lines and summons reinforcements. Plenty of men are engaged, and a great quantity of powder is burned in the assault on the fort. These scenes are very well arranged, although it is something of a surprise to find that an early frontier fort is protected by modern machine guns. D.

A Mysterious Mystery (Victor, Sept. 11).—More than the acting of Florence Lawrence is needed to bolster up the feeble humor in this two-reel farce. Miss Lawrence plays skilfully, as usual; and she is well enough seconded by Matt Moore, who burlesques a lunatic; but the story is far from inspiring. It suggests the work of a scenario writer, who, finding himself in a bad tangle, let it go at that, and called the output a mystery for audiences to solve. Miss Lawrence, appearing as in actual life, visits a motion-picture theater with two children, where she sees herself playing in a film called "A Mysterious Mystery." Presently she is called to the door, jumped into an automobile, and whisked off to an asylum. An insane man, supposed to have been a tragedian, breaks into her cell, threatens her, and then makes escape possible. Miss Lawrence is recaptured and held until the keepers discover the demented young woman they are after. Their mistake is accounted for by the girl's resemblance to the actress. The picture is confusing rather than amusing. D.

"No-Account" Smith's Baby (Kay-Bee, Sept. 18).—C. G. Sullivan shares credit with T. H. Ince for the production of this film. It is in two reels telling in a plain fashion a simple, rather too sentimental story of a man who at the last moment is deterred from holding up a stage coach because of a pair of baby's shoes wrapped in the mask he is about to place over his face. The shoes, the first his little daughter ever wore, recall a happy Christmas of some three years previous, which was marked by his discovery of gold and a short-lived adoption of temperate habits. Having fallen back into the shiftless ways that in the first place accounted for his receiving the nickname of "No-Account," Smith prepares for the hold-up, and his wife thinks to stir his better nature by the simple method noted. In the threatened coach is a man prepared to pay $10,000 for Smith's claim, so his virtue is rewarded. Locations are attractive and photography is clear. D.

Black Roderick (Eclectic).—Pictures made in England are more of a novelty on the Eclectic programme than those of French or German origin. These two reels might have been photographed either in England or Scotland; and in the matter of settings, at least, they are extremely attractive and unconventional. Much of the action is laid on a great estate, well stocked with fish and game and bordering on a vast, wilder land of forests and mountains, in which Black Roderick, the poacher, and finally the murderer, takes refuge. The story concerns the love affair of a young English lord and the daughter of a less wealthy neighbor. Black Roderick causes the father to suspect the motives of the lover, who is told to go about his business. These scenes supply reason enough for the harboring of ill-feeling; and later, when Roderick shoots the girl's father, and, with circumstantial evidence to back up his statement, accuses the young man, the magistrate is ready to believe his story. Fortunately the wound is not fatal. The injured man recovers consciousness in time to attend the hearing and prevent an incorrect verdict. Roderick escapes through a window, and, reaching a rocky mountain path, offers a lively resistance before he is captured. The plot is trite, but the picturesque quality of the film is high. D.

All Aboard (Nestor, Nov. 27).—Practically all of this two-reel farce, written by A. E. Christie, concerns the happenings in a Pullman car during a very eventful journey across the Continent. In its general nature, though not in the details of the action, it recalls "Excuse Me," a stage production which enjoyed a long run. All sorts and conditions of people are aboard this particular train that is carrying a young man and a young woman to marriages with people they have never met. Parents are left behind, babies become the unwelcome companions of clumsy bachelors, and everywhere pandemonium reigns; but during the quiet intervals the two young people have an opportunity to fall in love. Of course, at the end of the journey they learn that the prearranged marriage is to make them partners. Lee Moran as the colored porter, who is always in evidence with his inevitable whisk-broom, gives the film many of its laughable moments. Eddie Lyons, Victoria Ford, and Stella Adams figure prominently in the cast of a fair farce that would be better in one reel. D.

The Trey o' Hearts (Gold Seal, Sept. 29).—"As a Crow Flies" is the title given to this, the ninth installment of Louis Joseph Vance's story. The significance of the title is found in the cross-continent chase of the Trine sisters, Alan Low, and practically everybody else in any way concerned in the story. Rome go by the special train on which Rose is held, but nothing so commonplace will satisfy Low. The train has a head start, but he must overtake it and rescue Rose. Earlier in the picture Low leaps from the rigging of a vessel and is picked up by a man in a hydroplane. He engages this man to carry him across the Continent in a biplane, and for many miles of the journey all goes well. Then the air craft breaks down, and Low continues the pursuit in a specially chartered engine. He is able to draw up to the observation car platform and assist Rose to the cowcatcher of the locomotive. The episode has a sufficient number of exciting incidents. D.

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THE HEARST-SELIG NEWS PICTORIAL
One Reel

Released October 6
THE WAY OF THE REDMAN
One Reel
The duplicity of a white man moves an Indian to typical Redskin reprisals.

Released October 7
THE REPARATION
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DOC YAK'S BOTTLE

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REVIEWS OF LICENSED FILMS

In a Prohibition Town (Edison, Sept. 24).—Another near-rural offering which the director knows so well how to handle. J. Edward Hungerford is the author, and there is some good laughable material, which finally ends by having the two hobo characters all wound up in sheets of sticky fly paper. The offering is linked to Buster Brown (lets the worst of it). F.

Snakeville's Most Popular Lady (Essanay, Sept. 10).—Sophie Clutts, Mustang Pete, and Slippery Slim are at it again in one of the funniest of Snakeville releases yet shown. There is something at once so original and so out of the beaten track that it wins. There is nothing of the slapstick nature about this. Slim takes the widow to the church bazaar, where the most popular lady is voted on. Pete has another girl. There is great rivalry between the two couples, and the contest is a close one, until a stranger arrives and, liking the appearance of the girl behind the counter, places his stack of gold, and she wins. With this simple material this trio of able comedians succeed in making a most presentable comedy.

Bella's Bloomers (Vitagraph, Sept. 10).—Maurice Costello and his emotional screen vis-a-vis, Estelle Mardo, portray the principal roles in this one-reel drama written by W. A. Tremayne, and pictured by Mr. Costello and Robert Gaillord. While the spirit of the play is not of the most helpful, there is nothing the matter with its presentation. It shows that the producers have given it careful and intelligent thought, and have brought the meaning of the play clearly upon the screen. The man marries the girl, whose first joy of happy married life is clouded by her husband's receipt of a letter which he will not show her. What she reads in subsequent letters only tends to increase her suspicions, and these are not allayed by the friend of her husband to whom she confides. He even persuades her to elope. At a road house he gives her a missive, which causes her to change her mind. She races home alone in her machine, to beat back the train which is bringing her husband and his sister. It was concerning this sister and her baby that the letters which inflamed her suspicions were written. Later beside the glowing hearth she confesses all. D.

The New Reporter (Biograph, Sept. 10).—With Biograph brilliancy of photography, this one-reel melodrama comes for its release critician with some unusual features. Claire Mc-Dowell, Charles West, and W. J. Butler play the daughter of the owner, the city editor, her sweetheart, and the owner of the paper respectively. Frank Evans is the political boss, who tries to intimidate the newspaper owner, the reform candidate for mayor. The report spreads that the meeting at which the mayor is to speak that evening is to be broken up by the politician and his crowd. The city editor sends the daughter to cover the meeting, since all his other reporters are out. In the meeting hall the politician manages to lock the girl in an ante-room, thinking that she has overheard his conversation. A fire breaks out downstairs, and the audience rushes out. The girl and her father are trapped in the same room, whence the city editor rescues them. Some realistic fire pictures are recorded, and the trepidation before the rescue scene is intense. F.

The Mystery of the Glass Tubes (Edison, Sept. 21).—Ben Wilson directed this Cleek mystery himself besides playing the lead as usual. Little care and expense in choosing the settings is the only point for adverse criticism in a one-reel film that is otherwise up to the standard of its predecessors. The police become aware of opium being smuggled, and Cleek is assigned to the task of finding the gang. He captures the leader of the gang, and by disguising himself as his captive, learns all the secrets of the gang. He meets an approaching ship, and is in a fair way to get the captain with his load of opium when the gang captures him. He is rescued through the presence of mind of Miss Lorne, the girl whom he has met before and to whom he proposes before the end of the reel. F.

Dick Potter's Wife (Edison, Sept. 19).—An oddly conceived picture, which in a pleasant way points a warning for nagging wives. It is a fairy story with a moral, written by Frank Hart and directed by Ashley Miller, with Herbert Prior, Gertrude McCoy, Leonia Plugrath, and Mathilde Baring in the cast. The wife in the story constantly annoys her husband by objecting to pretty nearly everything he does. He seeks refuge at his club, telling his wife that she is worrying herself into a premature old age. She takes the warning seriously, and obtains a youth-giving preparation from a gypsy. It transforms her into a little girl, and the husband, when he returns, treats her as such, even employing a governess to care for her. Mrs. Potter is greatly disturbed when she sees her husband turning to the governess for companionship, and begs the gypsy to restore her to normal proportions. After this lesson she is a much more considerate woman. The film is out of the ordinary in subject matter and very well presented. D.

Generals of the Future (Edison, Sept. 14).—These scenes of West Point, taken during graduation week, have the advantage of being very complete. They show the training school for officers from almost every angle, and the cadets while being reviewed by Secretary of War Garrison. Photography is fair. On the reel with Buster Brown on the Care and Treatment of Goats. D.

Buster Brown on the Care and Treatment of Goats (Edison, Sept. 14).—R. F. Outcault's Buster Brown cartoons continue to supply first-rate farce for the company under the direction of Charles H. France. This time Mary Jane shows Buster and "Tige" that they know next to nothing about the proper handling of a pet goat, whereas she is mistress of the situation. Norris Millington is Buster. Constance Robertson plays Mary Jane, and William Fables cavorts in the goat skin. A split-reel with Generals of the Future. D.

Making a Convert (Edison, Sept. 15).—The very worthy object of this "safety first" film is to impress people with the need for care when walking about the automobile-surface car-dragon infested streets. The Public Service Railway of New Jersey co-operated with Director Collins in producing the picture, for which F. W. Sargent wrote a story to point a lesson. Ruth scoffs at the danger of accidents, and runs all sorts of risks, despite the warning of her sweetheart, Bill, a motorman. The error of her ways is made clear, however, by a series of mishaps, such as figure in the news of every day. Elsie MacLeod, Harry Gripp, and Cora Williams are in a cast that is not severely burdened. D.

A Summer Resort Idyll (Edison, Sept. 16).—Charles M. Seay and the players assisting him, notably Augustus Phillips and William Wadsworth, have produced a lively and fairly amusing film from a script by Dorothy H. Brown. When a millionaire and his fortuneless friend go away on a vacation together they change names for the time being, that the millionaire may escape the attentions his wealth causes. All save one, of the young women at the Summer hotel flock around the man whose name signifies riches. The modest Jane, content to be the wife of a poor man, makes the catch of the season, whereas the pretty schemers get nothing. Mrs. William Bechtel is entertaining as the match-making mother, and Gladys Hulette makes a demure Jane. F.

The Legend of the Amulet (Kalem, Oct. 3).—The fact that this is taken from an ancient Indian legend seems to have inspired the Indian cast to do their very best in vindication of the powers that these aborigines associated with their medicine men. Their idea of supreme power seems to be intimately associated with having people disappear. For instance, the phantom chief leads the real chief to where a sacred amulet lies concealed, and the latter means to bring his sweetheart back to health with it, for a terrible plague is visiting the tribe. A treacherous rival steals the amulet, but the finder recovers it in a struggle in which the thief is hurled down the cliff. Then the girl, under the auspices of the phantom chief, recovers. The picture contains the usual good Indian picturing for which Director Montgomery may be relied upon. F.

The Eugenic Girl (Selig, Sept. 15).—A one-reel comedy by James Oliver Curwood that does not get "across" very forcefully. The eugenic girl wishes to choose among four of her most ardent suitors and invites them all to her farm, where she promises her hand to the most physically perfect among them. The reporter, the fourth and favored one, hires a pugilist to disguise himself, and after the pugilist has tested all the others the reporter dons the disguise and, doffing it, claims the girl. F.

Hezekiah Hunts Wild Animals (Kalem, Oct. 6).—Stewart Whitman is the artist responsible for these animated cartoons. They are decidedly funny, and their length, 200 feet, is of such a proper footage as to preclude the possibility of boredom which longer imaginings usually entail. Baldies wearing the eyes. It is linked to Fit the Lord of Mis. F.

A Transplanted Prairie Flower (Reliance, Oct. 31).—There is a peculiar longing in the minds of a good many people to see the Western girl travel to the effete East and meet her gentler cousins with her breezy mannerisms. Woe the woman—and woe the man—who dare block her progress. This is the trend of this one-reel drama by Beatrice Morgan. Boland West is the director; it is a favorable product indeed by which to judge his work. Perhaps the girl pretends a little too much ignorance of our sophisticated ways when she strikes the East, as when she seems to be overwhelmed by the clouds of face powder. No vital motive is developed, however, until she stops the burglar at pistol point, and after that she says: "I'm tired of your East, and I'm going back home. This she does, surprising the one man who seems to have missed her the most. This man's blindness is not made very clear. F.

Rastus Knew It Wasn't (Lubin, Sept. 15).—This short comedy by E. W. Sargent got some laughs, and deservedly, for it was a shrewd mixture of the ridiculous and burlesque. The colored man sees a fake bomb explosion in the films and when, the next day, he sees an Italian place one in the entrance to the police department he fearlessly carries it away, to the delight of the cowardly police department. Then the bomb explodes and the poltroon police watch his flight through the firmament. It is split with She Made Herself Beautiful.

She Made Herself Beautiful (Lubin, Sept. 15).—This subject will make the men reflect—at least it should—for the offering is fast and funny most of the time, and they may not have much time to think in the interim. The husband does not like the plain looks of his wife, who answers the "ad" in the paper and the beauty doctor and her assistants spend the rest of the day in the transformation. That night the husband brings home three friends to whom he boasts of the cooking of his wife. Of course there is no supper ready, and besides the men all begin to flirt with the woman, so that the husband decides that he prefers a plain wife. Linked to Rastus Knew It Wasn't. F.

Father's Beard (Edison, Oct. 5).—The salesman who leaves his wife and family and returns behind a disguising set of whiskers receives his due attention in this one-reel comedy which Charles Ransom has produced and which was written by Mark Swan. William Wadsworth is the salesman, and away from the influences of his family determines to grow the whiskers rare for which he has always yearned. Arriving at home he is mistaken for a tramp burglar who also has long hair on his face, and he is pursued by his family and friends, who finally blockade him in his own house. His shaving off enough of the disguising hairs to make recognition possible saves the day. William Wadsworth takes the principal part, that of the traveling man. Novel business introduced by either players or director aids a rather slim plot. F.

Seth's Sweetheart (Edison, Oct. 7).—"Truly rural" is a term apropos of this as well as many other Edison comedies. William Wadsworth, Arthur Housman, Edward Boulden, and Viola Dana, the diminutive actress, with these three most capable funmakers help Director Charles Ransom turn out an excellent comedy. Edward Hungerford is the author. The novelty of incident again comes to the rescue of the producer in securing this verdict. The two city men come to board and capture the girl away from her country beau. He, after saving the life of a man from drowning, persuades the latter to "lick" the two city chaps. While the fight is at its height the discarded lover comes for the Irish constable—who is reading his Jewish Gazette—and has him lead all three men away while he gets the girl once more. This bare synopsis would hardly be satisfactory were it not for the detailed work of the cast. F.

A Typographical Error (Selig, Sept. 8).—Peerless picturing that surrounds a plot of uneven merit is the verdict for this one thousand feet of film. While it is an average story that the author, William Corey, presents through the eyes of Edward Le Saint, the director, being first laughable, and then the opposite, it really satisfies nothing more than fifteen minutes celluloid amusement, but it succeeds admirably in that, and as a film without any particular mission or sustained motive it is acceptable. The man leaves for the West, and reads some time later that his wife is divorced. The local paper comes out in another issue that he does not see that it made a mistake in printing "divorced" for "devoted." The man is making love to a forward widow when a friend from his own home town tells him of his wife waiting among the cabbages for him, and he hurries back without the semblance of a parting with the widow. F.

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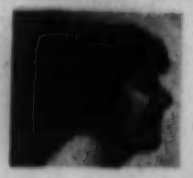

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